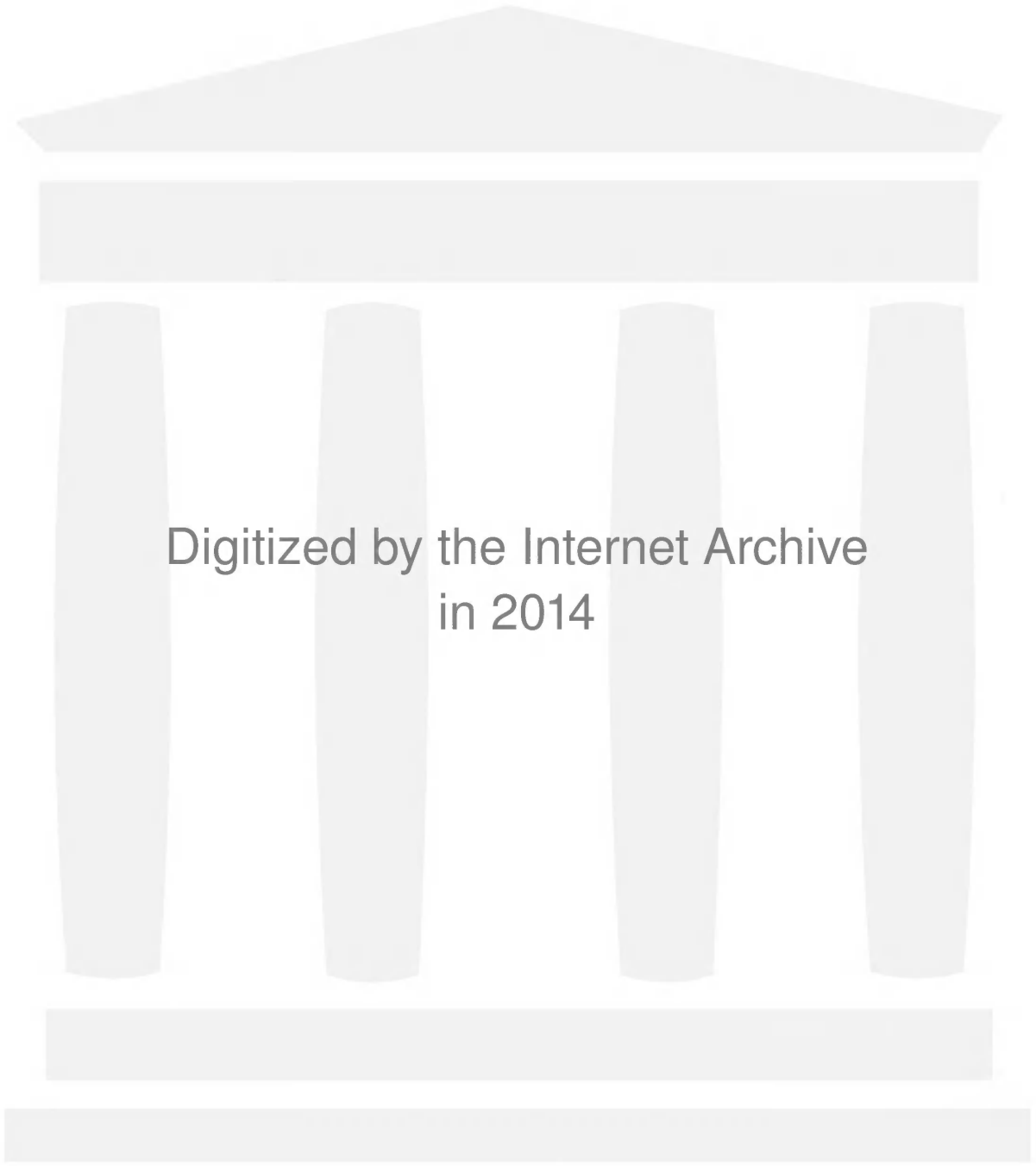
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HOUSE BEAUTIFUL



English Country's Latest Baths Get Glamorous

PARTIES!
The mood is casual, page 43

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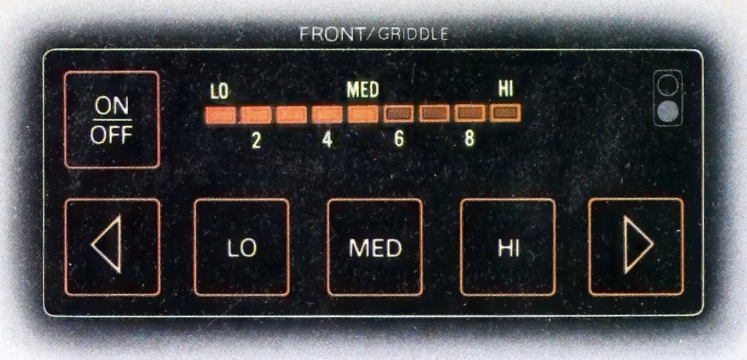
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HOUSE BEAUTIFUL



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50 An English Eden
For London's Ken Turner, home and a lush Victorian cottage garden are where inspiration blooms

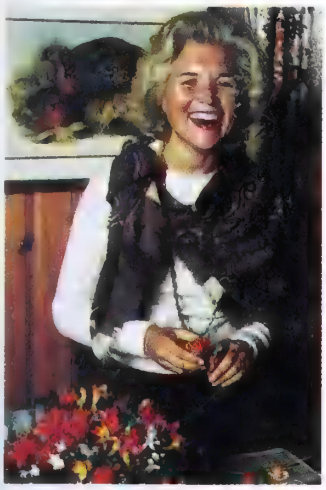
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80 Modern Goes Mellow



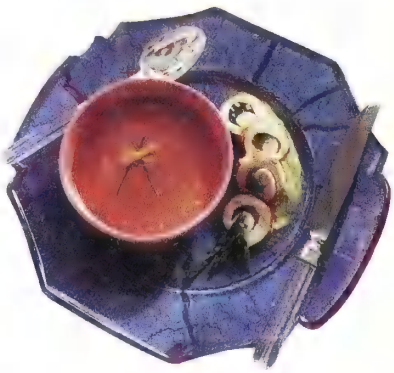
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At an easy weekend buffet, designer Isabel Fowlkes sets a table beside a leather screen stenciled with ferns and ivy. For a lush welcome, she layers plates from several sets of china, all collected around a nature theme. See page 43 for more parties with a casual mood. Photograph, Lilo Raymond.



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HOUSE BEAUTIFUL ® (ISSN 0018-6422) is published monthly by The Hearst Corporation, 959 Eighth Ave., New York, NY 10019. Frank A. Bennack, Jr., Pres., Harvey L. Lipton, V-Pres. & Secretary, Edwin A. Lewis, V-Pres. & Treasurer. Hearst Magazines Div.: Gilbert C. Maurer, Pres.; D. Claeys Bahrenburg, Executive V-Pres.; K. Robert Brink, Executive V-Pres.; George J. Green, Executive V-Pres.; Mark F. Miller, Executive V-Pres.; Gen. Manager; Raymond J. Petersen, Executive V-Pres.; Thomas J. Hughes, V-Pres. & Resident Controller. ® 1988 by The Hearst Corporation; all rights reserved. The magazine is not responsible for unsolicited manuscripts; none will be returned unless accompanied by return postage and envelope. Address manuscripts to The Editor, House Beautiful, 1700 Broadway, New York, NY 10019. The following trademarks registered in U.S. Patent Office: House Beautiful, House Beautiful Building Manual, House Beautiful's Gardening and Outdoor Living, House Beautiful's Home Decorating, House Beautiful's Kitchens/Baths, House Beautiful's Home Remodeling, House and Plans, and Good Buys. Second class postage paid at New York, NY, and additional mailing offices.

DO YOU REMEMBE
WALKED ACROSS

Putting down a new carpet can be a worry.

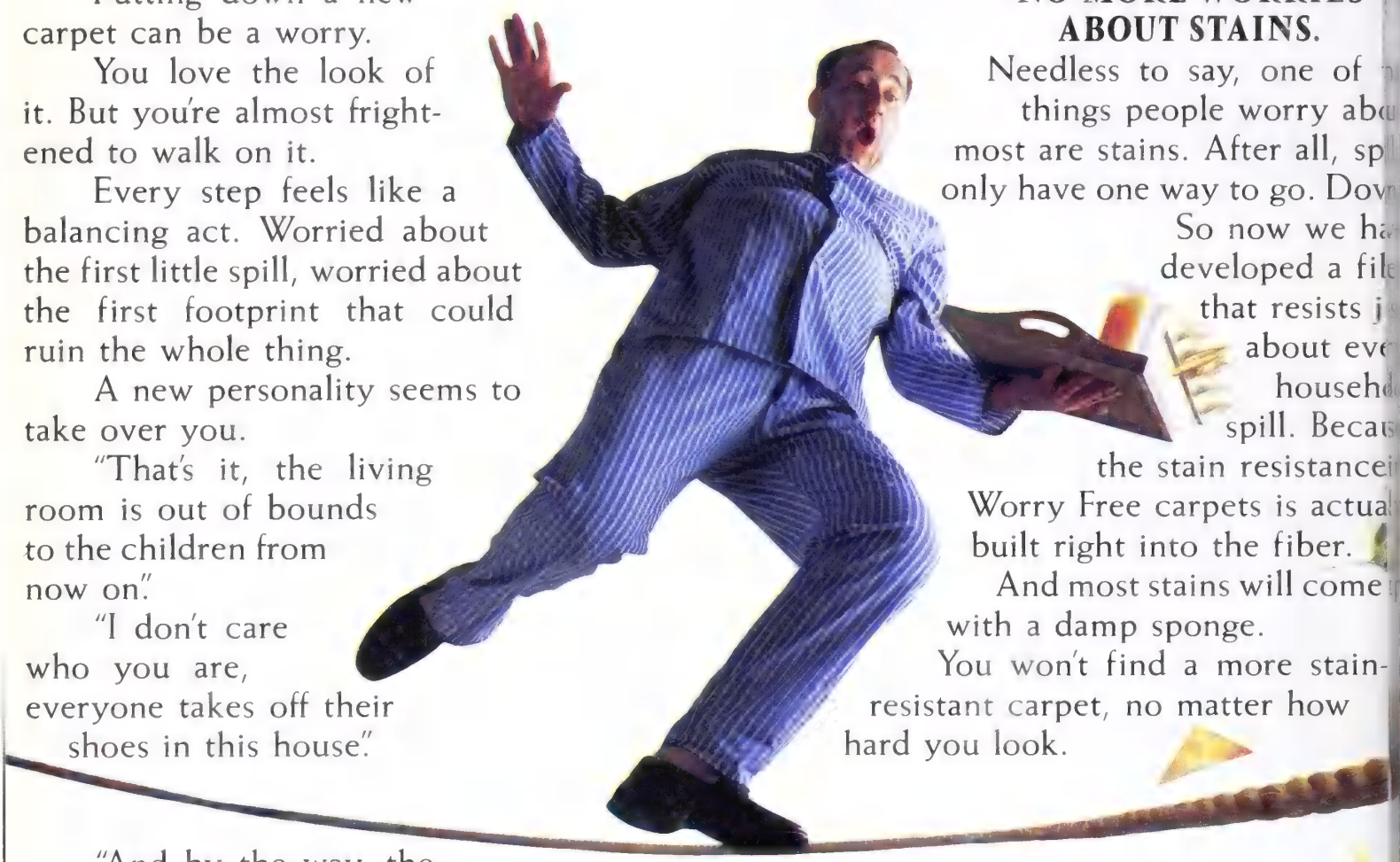
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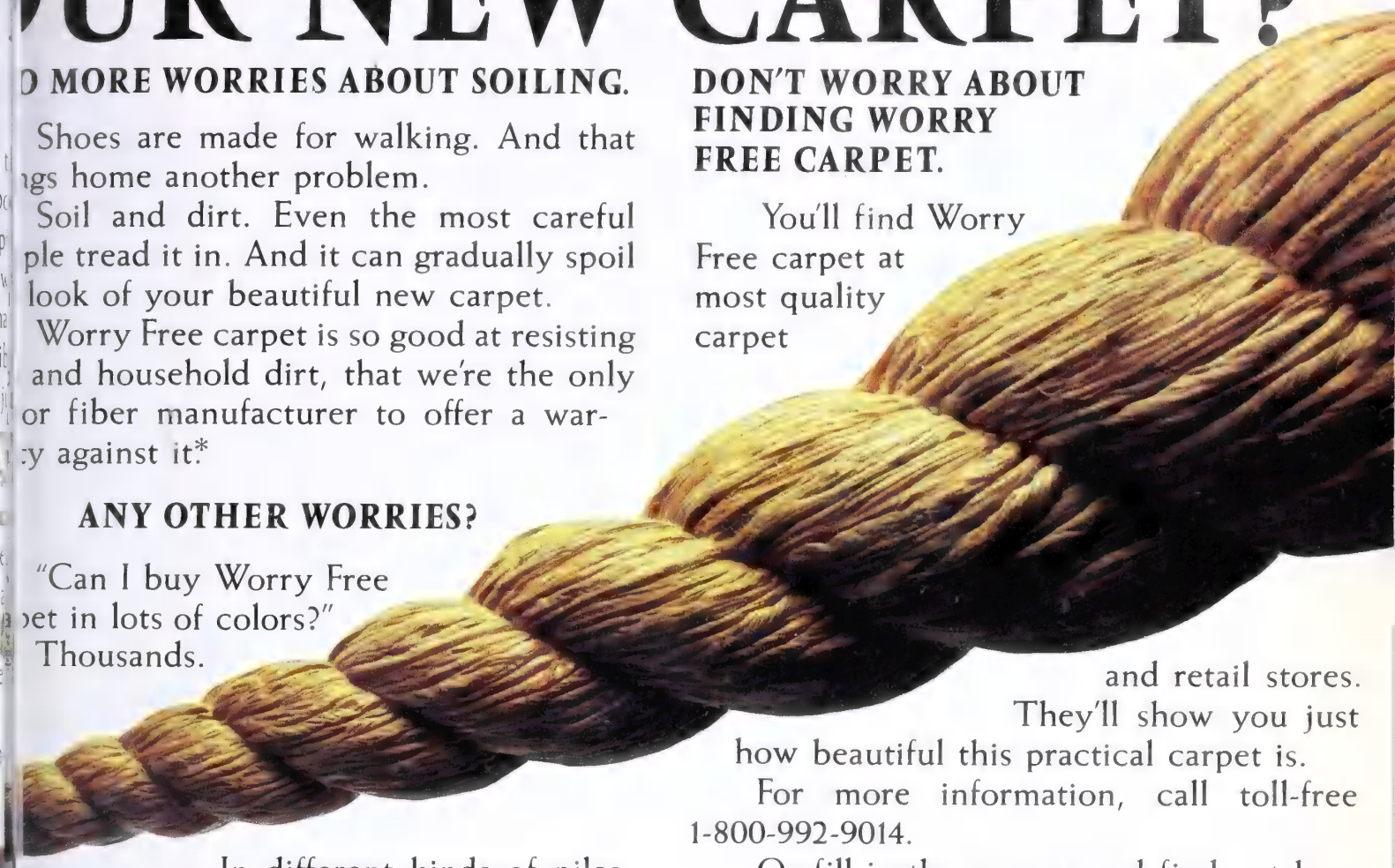
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As I See It #4 in a series
Rebecca Blake
'Another World'
Color-Saturated Photography



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THINKING ALOUD

TODAY, MANY PEOPLE ARE SEEING HOME AS A PERSONAL HAVEN. THEY'VE REALIZED THE CUTTING EDGE OF STYLE IS A MIGHTY UNCOMFORTABLE PLACE TO BE



LILO RAYMOND

If you're at all like me, the holiday season is a natural time to reflect on the year that is fast drawing to a close—and a natural time to look ahead. It dazzles me how quickly a year passes by. My bookshelves have an extra 12 issues of House Beautiful on them, yet it seems like only yesterday that I sat down to write my column for last January.

As if that weren't cause enough for reflection, I'm reminded that a whole decade has flown by since I took on the editorship of House Beautiful. That's 120 issues, each full of special memories—of wonderful homeowners I've met, of adventures I've had (traveling by mule to reach a house perched on the hills of Greece), of serendipitous finds, like the house my husband happened on when he was out jogging. I'm passionate about all 120 issues, even the early ones when my staff and I, brimming with energy, were feeling our way to shaping a very special magazine about the home. Your letters were always encouraging, saying that we were giving you the help you needed and touching a place in your hearts.

From the beginning I envisioned a decorating magazine that reflected my own feelings about home, feelings nurtured by 20 years as an editor, visiting thousands of houses and finding out what people loved about them, sharing lives and special treasures for a moment. I've always believed that home should be a very personal oasis, a refuge from trends, pretentiousness, "ins" and "outs." Home should reflect the things we love and the people we care about.

I've never bought a single piece of furniture just to make people think I was smart or "current." I wanted House Beautiful to steer clear from that trap of keeping up with the Joneses, the Andy Warhols and the social butterflies. When I first took this position, my emphasis on home as a personal haven was far from the tone of the times. But since then, a lot of people have realized that the cutting edge of style is a mighty uncomfortable place to rest your soul, and that home can be the warm, welcoming place where you long to be only if you put a lot of yourself into it.

Recently a friend asked me, if I'd had a crystal ball 10 years ago, would I have expected the decorating world to look as it does now? I had to answer yes and no. The houses we publish in House Beautiful today are different from the ones we showed you 10 years ago—the colors have changed and so has the furniture mix. But our underlying emotional approach to home is a constant. Today, however, we're finding more good taste, and more material to publish. So many of you are creating delightful, expressive homes, instead of worrying about being "correct" or adopting a faddish style. There's never been a more exciting time to be editor of a design magazine.

One very impressive change in the last 10 years is the availability of good design. A decade ago, I wouldn't have dreamed that the star designers—from Mark Hampton *(page 60)* to Mario Buatta—would be offering fabric and furniture at retail *without* having to water down their looks. But the same quality and style they offer their Fifth Avenue clients is now available for you—and me. Why? It's people like you, our readers, who have been demanding a higher level of taste. We hear you at HB—your response to our retail decorating stories has been *overwhelming*, with so many of you using our Reader Advantage service to find items in stores near you. And we're telling manufacturers what you want.

If I were to get out my crystal ball right now and look into the future, what would I see? I can only hope that the overdecorated look will become a thing of the past, that we'll rediscover the beauty of simplicity, and that personal style will continue to set the tone for the rest of the century.

What else? To find the answers, I brainstormed with my staff. If we ran the world, here's how it might look.

We'd like even more good design. We'd like Michael Graves to design a $5 wastebasket (or anything for $5 for that matter), and Milton Glaser to plan more supermarkets. We'd like more walkable towns, more homemade presents, more moments of silence (and less background music, especially in elevators). We'd end the appliance craze (must you have a coffee maker that does the laundry?). We'd banish conspicuous consumption. We're tired of decorating for show, with items bought only because of their hefty price tags or name labels, and, by the way, we're tired of paintings hung from bows (especially dog paintings owned by people who aren't crazy about dogs). We're yearning to pare down, to have fewer possessions but more pieces of great character.

What we'd really like is to protect our fragile world of nature, which is beautiful beyond words. We must take time not only to enjoy it but to preserve it.

We wish fervently for homes for the homeless, and for those of us lucky to have homes to cherish them. Home, after all, is the one place where we can really express ourselves and be with those we love.

Happy New Year from all of us at House Beautiful. ■

JoAnn R. Barwick

JoAnn R. Barwick
Editor



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DECORATOR'S DIARY

SHORT-ORDER DESIGN



WITH 10 DAYS AND JUST $8,000, HOLLY MEIER TURNED THIS EMPTY SPACE INTO HOME. HER ADVICE? "DON'T PUT YOUR LIFE ON HOLD"



Easy as black and white: Meier paired enameled-metal chairs and checked rugs in Thomas K. Woodard's Manhattan high-rise *(top)*. Clean-lined design lets the skyline provide the drama *(above)*.

By ALICE GORDON

You've heard of speed demons. This is the story of a speed angel. At least that's how Holly Meier appears to her clients, such as Thomas K. Woodard, the Madison Avenue antiques dealer whose brand-new apartment Meier recently flew in and out of—leaving Woodard a serene setting and a bank account thinned by a mere $8,000.

An interior designer who once based an entire business on 11th-hour corrections of other people's mistakes, Meier has also worked in television, film and the antiques trade. "I enjoy instant gratification," says Meier, who now lives in Naples, Fla. "I like to work at an extreme pace. I love to shop. Give me a week to ten days and you'll be totally at home. You'll also know where your dishes are." If you don't want to wait nine months for some particular chintz pattern, and if you'd rather not invest five or six figures in a piece of furniture, Holly Meier's do-it-now design philosophy may be for you. Certainly it was just what Tom Woodard needed.

"Holly Meier gives you hope for life after moving," agrees Woodard, a cheerful red-headed native of Iowa. "Don't put your life on hold—that was one of her key ideas."

Woodard and Meier have been friends for years, and more than once she had worked wonders in a few hours with his booth at New York's prestigious Winter Antiques Show. When Woodard asked Meier to help him move to a new apartment, he knew she would work quickly. What he didn't know is that she'd convert him to a whole new wave of design.

Holly Meier's first precept: Trust your guts. "When Tom was shopping for an apartment," Meier recounts, "three were close, dollar for dollar. My question to him was: 'Which gives you the best feeling? When you walk in, where are you the happiest?' And he said: 'I light up in the one with all the windows. It has a panorama, it's everything you imagine New York to be.' " Well, then? Woodard had his decision.

Still home in Florida, Meier, who works on a daily rate, not on a percentage, made sure the apartment was prepared and standing by before she got on a plane—walls painted, floors finished, the work contracted out. "I also had a floor plan done," she says. "I knew approximately how much furniture we needed, and I kept versatility in mind—Tom has six possible arrangements for the living room."

While Meier sketched in Florida, Woodard thought about which personal pieces he would bring to the apartment. "Being an antiques dealer," he says, "I naturally chose some old painted game boards, some wooden piano keys, some quilts." He also ordered a bed. "I was capable of doing *that* myself. A friend told me that when she moves, she always remembers her mother's advice: 'Make your bed first.' Then, any moment you're ready to collapse, you can just go to bed." It was a good precaution. Holly Meier was about to arrive, and she was ready to *shop*.

The rules of shopping with Holly Meier are straightforward, strict and exhilarating. You shop retail. With stores like Conran's, The Door Store, Bon Marché and their counterparts around the country, inexpensive does not mean inferior. You work with what's in stock. Nothing is ordered. Nothing is custom-made. "I do a lot of preliminary scouting," says Meier, "so a client's energy is saved for making decisions."

(Continued on page 17)

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Ray Vallens
Orange - Higgins Furniture
Rancho Mirage - Erik's Furniture
Redlands - McEwen's Furniture
Sacramento - Scofield's
San Diego - V J Lloyd's
San Francisco - R J Collections
S. San Francisco - Gange Bros
San Jose - Russell's
Santa Barbara - Garrett's
Whittier - Van Cleave's

CANADA
Winnipeg, Manitoba - Wilson Furniture
Mississauga, Ontario - Mueller's Interior
Toronto, Ontario - Canto Furniture
Montreal, Quebec - Yacovelli

COLORADO
Denver - Davis & Shaw
Kacey Fine Furniture

CONNECTICUT
Elmwood - Puritan

DELAWARE
Wilmington - Pale Bros

FLORIDA
Altamonte Springs - Robb & Stucker
Boca Raton - Preferred Stock
Brandon - Heritage House
Daytona Beach - The Source
Longwood - Paul Richards
Naples - Robb & Stucker
Orlando - Robb & Stucker
Pompano Beach - Baers
Stuart - Sibert Furniture
Tallahassee - Furniture Showcase
Landmark Furniture
Tampa - Robb & Stuckey
Vero Beach - Vero Furniture Mart
West Melbourne - Fitzgerald's
Winter Haven - Cummings

GEORGIA
Albany - Gerst Brothers
Alpharetta - Cotton House
Athens - Georgia Furniture Co
Atlanta - Chas. S. Martin
Rich's
Augusta - Andrews Galleries
Brooklet - Denmark
Jesup - Jesup Furniture
Macon - Bert Maxwell Furniture
Riverside Treasures
Marietta - Classic Home Furnishings
Furniture Craftsmen
McDonough - Chatin Furniture
Savannah - I C Clements
Senoia - Hollberg's
Valdosta - Palmer Furniture
Waycross - Lott Furniture
Winder - Sanders Furniture

ILLINOIS
Aurora - R J Ross
Chicago - Manufacturers Showcase
Elmwood Park - Horner Bros
Glen Ellyn - Home Furnishings Unlimited
La Grange Park - D Edmunds Interiors
Libertyville - O'Reilly's
Lombard - Homers Furniture
North Aurora - Bert Dow
Palatine - Horner Bros
Rockford - Jerome Castree
Skokie - Horner Bros
Woodstock - Donahue Furniture

INDIANA
Munster - Tillies Ltd
New Albany - Schmidt Furniture

KANSAS
Shawnee - Fuhr's
Stanley - Denis G. Orman

KENTUCKY
Hopkinsville - Bill Bebles
Louisville - Hebringer's
Pikeville - Blair Furniture
Richmond - Thomas Furniture

LOUISIANA
Baton Rouge - Gerard Furniture
Broussard (Lafayette) - Schoeny's
Metairie - Dixie Bedding & Furniture
New Orleans - Doerr Furniture

MARYLAND
Baltimore - Levin Furniture
Shuler's Furniture
Bethesda - Raleigh Furniture Showrooms
Rockville - Danker Furniture

MASSACHUSETTS
Boston - Furniture Decor Showrooms
Fall River - Cabot House Furn
Lexington - Lexington Furniture
Lynn - Saxon House
Needham Heights - Allen Furniture
Norwood - Rapids
West Bridgewater - Willowbrook
Worcester - Empire Warehouse

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Grand Rapids - Israel's
Klingman Furniture
Kalamazoo - Stewart-Clarks
Plymouth - Walker-Burenberg Furniture
Warren - Sterling

MINNESOTA
Burnsville - Mulder
Minneapolis - Fleetham Furniture
Gabbert's

MISSISSIPPI
Greenwood - Malouf Furniture
Jackson - Don Kazery's
Batte Furniture

MISSOURI
Liberty - Bedinger-Georgetown Furniture
Manchester - Shubert Design
Maryland Heights - Grand House

NEBRASKA
Omaha - Nebraska Furniture Mart

NEW HAMPSHIRE
Manchester - C. A. Hoitt Co

NEW JERSEY
Fairfield - White House Furniture
Flemington - Flemington Department Store
Jersey City - J. Valls
Lakewood - Furniture Plus
N. Brunswick - Schwartz Furniture
Paterson - Bogard Bros
Voorhees - Palmer Lane Furniture

NEW MEXICO
Albuquerque - American Home Furnishings

NEW YORK
Albany - R. S. Ray Co
Binghamton - Nelson Ellis
Bronx - Grand Furniture Co
Brooklyn - Clinton House Furniture
Elmhurst - S.J. Khoury Furniture
Endicott - County Bros. Furniture
Kenmore - Calvin Interiors
Mamaroneck - Lobermann Assn
New York City - I. Hellperin & Sons
Croyden Furniture
Milford
Rosenthal Furniture
Niagara Falls - Martha's Interiors
Rochester - Syracuse Dunbar Center
Roslyn Heights - Frank J. Caldwell Designs
Syracuse - Penfield Mfg. Co
W. Hempstead - Georges Fine Furniture
B & O Furniture Co
White Plains - J. H. Harvey's

OHIO
Centerville - Stegmann's
Cleveland - W. Levy Furniture
John P. Sedlak
Columbus - Echelmeier Furniture
Rocky River - J. L. Hecht
Toledo - Johnson Bros. Furniture
Bedland

OKLAHOMA
Edmond - Peck & Sons Furniture

OREGON
Beaverton - Parker Furniture

PENNSYLVANIA
Ambler - Ambler Furniture
Carnegie - Lee's Mill's Furniture
Duquesne - Gross Furniture
Greensburg - Mountain View Interiors
Hazelton - Jerro Furniture
Hermitage - Boldrini's
Monroeville - Quality Furniture
Philadelphia - J. Kiel
Kaplan's Furniture
Louis A. Hirshman
Al Horn Furniture
Pittsburgh - Nancy Bayer Interiors
Providence - Harold Home Outfitters
Roaring Springs - Long's Furniture
Washington - Sharp's Furniture
Wilkes-Barre - Town & Country Furniture

RHODE ISLAND
Providence - Harold Home Outfitters
Roaring Springs - Long's Furniture
Washington - Sharp's Furniture
Wilkes-Barre - Town & Country Furniture

SOUTH DAKOTA
Sioux Falls - Baers

TENNESSEE
Bristol - Parkway Galleries
Chattanooga - Brock's Bro. Furniture
Coppethill - Olde Towne Gallery
Knoxville - Town House Furniture
Parkway Galleries
Memphis - Burtas
Nashville - Crescent
Pavis Furniture Co

TEXAS
Amarillo - Heath Furniture
Austin - John William Interiors
Cedar Hills - Sheets Furniture
Conroe - Shepard Furniture
Dallas - Gabbert's
House and Edie
Weston's Furniture
Houston - Avon Galleries
Burch & Shoemaker
McKinney - Johnson's Furniture
San Antonio - John William Interiors
Tyler - Almand's Furniture

VIRGINIA
Falls Church - Better Homes Furniture
Fredericksburg - Gallahans
Richmond - Virginia Wayside
Virginia Beach - Willis Wayside
Williamsburg - Williamsburg Heritage Furniture
Woodbridge - Sullin's Furniture

WASHINGTON
Federal Way - David Allen
Lynnwood - Macleod
Spokane - Spear's Furniture
Tacoma - Selden's Interior Furnishings

WISCONSIN
Milwaukee - Kurt Altman Assoc
Neenah - Knox Furniture Gallery
Whitefish Bay - Armin Beck Furniture

SHORT-ORDER DESIGN

Continued from page 12

Holly Meier examines your average day, helps you discover what's most important, and then advises you on spending accordingly. Money went freely into Tom's bedroom. "I bought the best-quality bed, because in city life you need rest," says Woodard. Meier picked up from there: "I spent a lot on the nightstands, and on the lighting—Tom reads a lot, and the lamps are beautiful high-tech forms." To compensate, the living room got inexpensive portable spots and contemporary lamps.

Decisions Made Simple

"Holly's approach made all the difference to me," says Woodard. "For example, I was looking at tables and thought, My God, I'm going to have to take out a bank loan to have the one I want. Holly gave me options. She said: 'Look, we can go for the low-priced or the high-priced item here. Which do you want to spring for?' Second, she gave me courage. When I walk into a store my eyes get a little hazy, I get a little anxious, and I go on overload. Then I tend to run out the door and say, 'I'll do this later!' Holly says: 'Okay, I know you're looking at twenty-seven tables right now. But you can have this one, this one or that one. Any of them will work.' I am so relieved to have it pared down that I feel encouraged to actually make a decision."

"Few clients can visualize interiors just from fabric swatches," says Meier. "My clients can walk into a showroom, see a sofa, and know that this exact sofa is what we're talking about. It's not in some designer catalog, and we're not talking about putting it in chintz. There are no gray areas. Everything is black and white."

In Woodard's case "everything" ultimately extended to the color scheme too. "It's an illusion to think that one's life will ever be black and white," says Woodard, "but at least you can do it in a sofa and a coffee table."

Street Smarts

"When I'm working on a project like this," says Meier, "I have everything lined up. We know what time stores open and close. We make phone calls at one time. We plan treks through the city. We head out very early in the morning, with the client at my side." One of Meier's crucial discoveries in working this way was the vicissitudes of getting things home. "Since Holly was here only Monday through Friday," says Woodard, "whatever the item was, we needed it by Friday. We wanted to put it in place and be eating dinner Friday night in this new space. We ran into all kinds of stories. 'You need it right away? We can get it for you in six months.' And, 'You need that now? We'll have to manufacture that for you.' And we would say, 'No, you don't understand. We mean right away—at the latest, *Friday*.' "

Pickup Artist

Necessity was the mother of new delivery systems. "Stores often had the piece in a warehouse not far from New York," says Woodard. "We could get it if we were willing to pick it up or send a trucker, which didn't cost much when you considered the alternative of waiting six months."

Every morning the trucker got a list of pickups at various stores. Woodard and Meier hauled an enormous amount of stuff in taxis. "We could barely get out of Macy's with the kitchen things," says Woodard. If they couldn't get a cab, they'd call a limousine service, which was still half the cost of delivery. The big picture was always in mind.

"We'd come back in the evening," explains Meier, "and unpack, uncrate, unbox, screw on legs, whatever had to be done. I would work on installation until the wee hours and then be up and going in the morning." When a piece of furniture looked too complicated to tackle alone, or when there were too many items to assemble at once, they'd persuade a sales clerk to moonlight as an installer.

Plan for Living

The furniture arrangements unfolded according to Meier's intuitive feel for a life Woodard had not yet begun. "I knew Tom would enjoy a space right off his kitchen, where he could put up his feet, wait for his dinner to heat up, have his television going and read the paper. It's absolutely delightful to be there. You can see the whole apartment, and the view, too."

"Holly understands how people use spaces," says Woodard. "It may not have occurred to me to stop everything and relax the minute I got in the door. She not only gave me the space for it, she gave me the idea in the first place. I don't have to worry about fine, rare upholstery from the seventeenth century. What I like most is that the apartment's finished. I can hang another picture, or I can buy another chair, but I don't feel anything missing—I can relax. Holly made that happen."■

Alice Gordon, a New York-based journalist, has written for HG, Vogue, Travel & Leisure *and* Domain.


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STYLE BEAT

Trend '89: design inspiration in five country flavors

This is the year of an international country spirit, filled with warm light, approachable, pale color and the romance of uncluttered rooms. From the stucco simplicity of Greece to the northern bright lights of Scandinavia, here's a tour of design's current global village. Each of these styles can give your rooms a jolt of personality.



MICHAEL DUNNE

South Sea breezes have moved indoors. Influences from the Indian Ocean are heating up—ranging from East Africa to Indonesia. High in fantasy, like the pierced-wood chair left, a dose of this style goes a long way. Watch also for mother-of-pearl inlay.



TOM McCAVERA



KARI HAAVISTO

Scandinavian style, with its pretty painted finishes and softened classical forms, will be the most important influence in the '90s—check out the chair above. It's a style that's about heartwarming colors, scattered rugs on pale-painted wood floors and simplicity. See the influence in lighter new furniture and in a lessening of pattern. ***Gothic*** points to charm, like the painted chair at left. Whimsical turrets, carved trefoils and playful materials unveil the secret of English cottage gothic. Choose painted over dark wood and start looking now. It's hard to find it in the U.S.



ELYSE LEWIN

Greece, the West's classical source, offers another appealing lesson in scrubbed wood, whitewashed walls and irresistible cobalt blue. Use the look alone, or as background for bright-painted, rough-cut furniture—another Greek specialty. Refreshing—even without the Aegean view. ***Russian Country,*** with its exuberant Biedermeier and love of the grand gesture, is the latest style to come home. Typical are chairs of richly grained Karelian birch, set off by white silk and gauze at the window, as in this c. 1930 room in Dacha Kitaev, outside Leningrad *(left)*. The mix is palatial-provincial—and completely contemporary. Watch for more in an upcoming issue of HB.►



JOHN VAUGHAN

FOR MORE DETAILS, SEE PRODUCT INFORMATION

STYLE BEAT



After 50 years, Dorothy Draper's decorating lessons still say style

Her signature colors were dark green, dead white and scarlet, but she often threw in turquoise and fuchsia. Current as that may sound, Dorothy Draper's style began in the '20s. She tossed aside conventions like matching suites, clutter and status antiques, and adopted fat cabbage rose chintz, black and white marble floors and bold neoclassical ornament. Belying her image as "Grande Dame of Tuxedo Park," Draper dispensed egalitarian advice in *Good Housekeeping* magazine and believed anyone could achieve the look she called "Great Beauty." If peers like Elsie de Wolfe and Syrie Maugham established decorating as a profession, it was Dorothy Draper who turned it into big business. By 1942, she had stamped her name on wallpaper and fabrics for Schumacher, inventing licensing for the designer generation to come, and sold millions of yards of style across America. How appropriate, then, that Carleton Varney, who carries on Draper's decorating business, should have just published *The Draper Touch,* paying homage to a designer who taught us all about "Great Beauty."

CABBAGE ROSES,

lilies and other flowers were hallmarks of Draper fabrics. Their bright colors and bold scale were snapped up across the country.



THE DRAPER LEGACY



"NO ACCUMULATION,"

Draper dictated, and "no bibelots." But she loved ornament, such as the bows on the lampshades in the lobby of the Arrowhead Springs Inn in California (above). *Other favorites were "uninhibited colors," which she preferred over hues like "traditional" terra-cotta.*

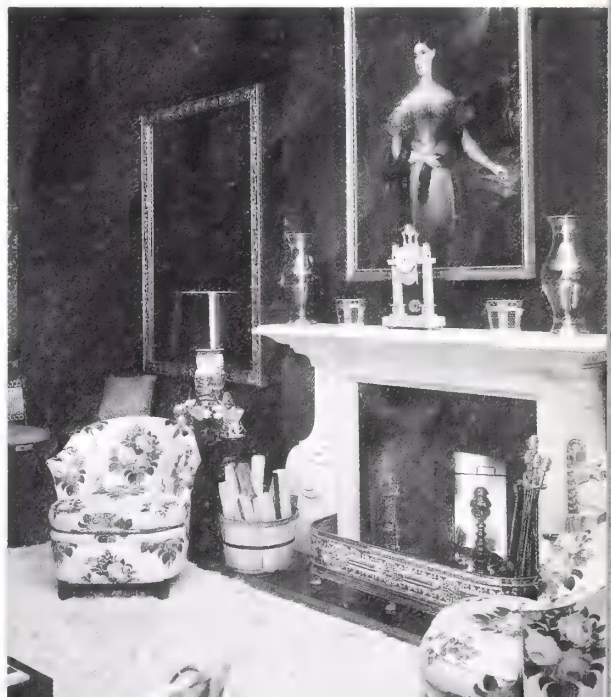


LARGE SCALE

black and white marble tiles were a signature. "Flood the place with sunshine and bright, clear color" was a rule that makes Draper's rooms seem right, even today. Left: *The east entrance of Hampshire House in New York is as dramatic as it was in 1937.*

THE MODERN BAROQUE,

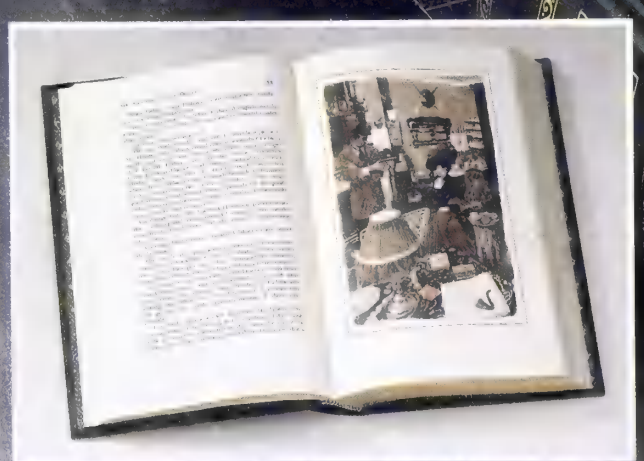
a style Dorothy Draper invented, was her unique mix of the classical, the modern and the romantic. It was her response to fashion—Art Deco with softened edges. In her own New York living room (right), *she lived what she preached.* ►



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"Mattress ticking," says Tiffany's John Loring, "is timeless. It makes an elaborate interior livable."



GEORGE BENNETT

JOHN LORING: MASTER OF THE MIX



In his 10-year tenure as design director of Tiffany's, tastemaker John Loring has put names like Elsa Peretti, Piero Sartogo and Sybil Connolly on our tabletops, turning small spaces into mighty platforms of design. That same consistent, detail-conscious eye makes his own tiny apartment big on ideas. Major players are everyday mattress ticking and gilded furniture—at opposite ends of the formality spectrum. Where the gold, marbled walls and the passementerie might get too rich, the honest ticking ropes it all in. Note also that his small seating area doesn't seem crowded, because of the single-theme ticking. More pattern would be confusing, says Loring. Last, take a look at the ceilings: Eyesore off-center girders *(below)* were made positive with marbling and large-scale molding. ►

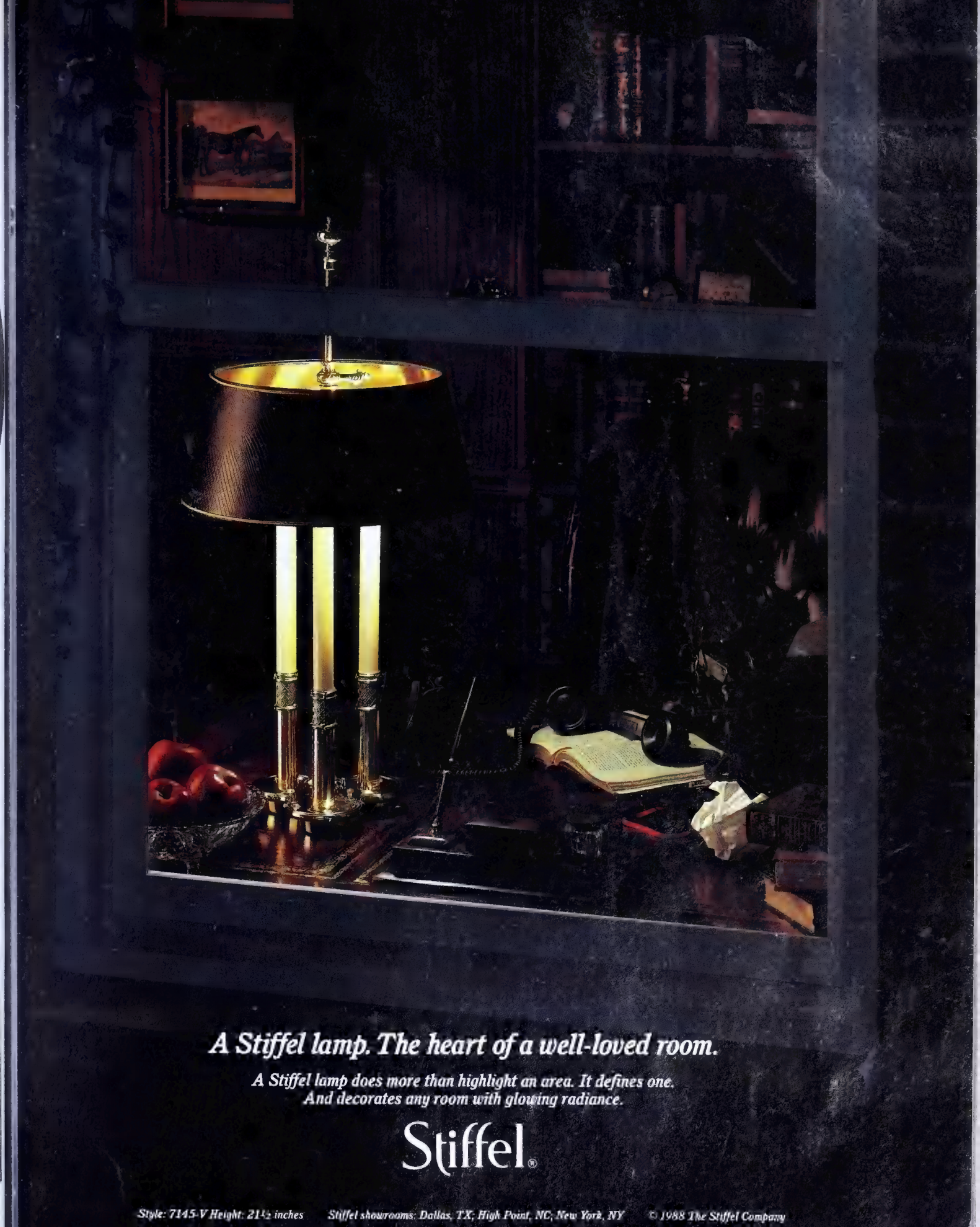
OUTLOOK

What do you want in a new house?

One that pampers body and soul, say market analysts and developers. Buyers want bigger and better master suites, reports an '88 *Professional Builder* magazine survey, with privacy and more closets topping the list. Outside, says the survey, old-time amenities are the name of the game. New owners want porches, patios, special entrances and window-filled kitchens. No wonder architect Robert A.M. Stern is working on seven luxury residential communities around the U.S. Stern's specialty? A shingle-style Our Town look. It's hot, builders say, with or without Stern.



INTERIORS, PETER VITALE



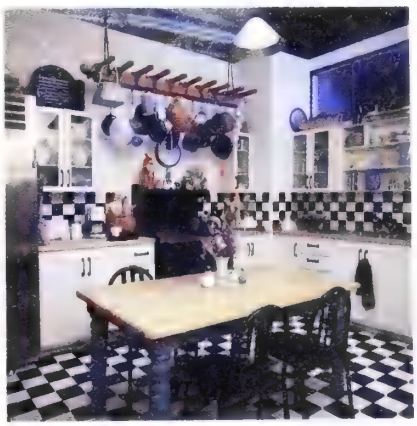
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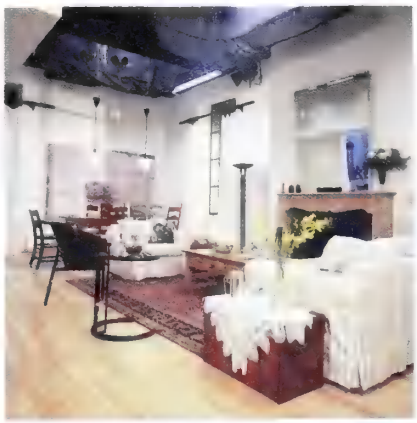
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STYLE BEAT



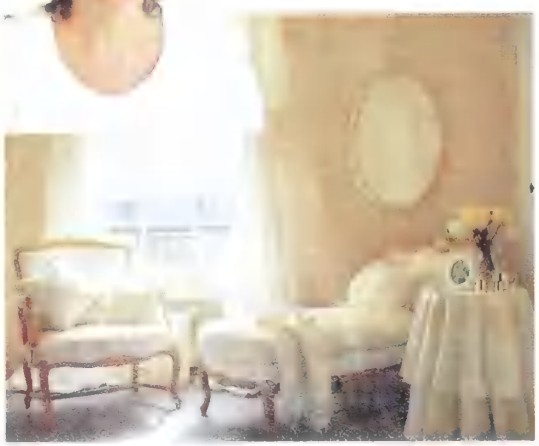
MODERN AND PINE GO PRIME TIME



INTERIORS, ALICE S. HALL, NBC

For NBC's new TV series *Baby Boom* (based on the Diane Keaton movie), art director Cynthia McCormac needed a look for heroine J.C., the dress-for-success lawyer gone soft with motherhood. Her choice? A country-tech mix, set against black and white. It's a style well worth tuning in to. Note McCormac's good ideas: different-colored dining chairs (from L.A. shop Richard Mulligan's, on Melrose) and a butcher-block table, whose base McCormac painted blue.





ITALIAN IMPORT— FROM GEORGIA

Handcrafted and gessoed to a fare-thee-well, this reproduction chest is a prize catch, especially as antiques keep getting rarer and dearer. Called Veneto, the chest hails from Patina, in Roswell, Ga. The company was started three years ago by Ann and Waverly Graham when they couldn't find such hand-painted furniture for their own house. It now has a range of gessoed and painted furniture, all handmade in northern Italy, all finely detailed—like the seashell handles here.



ON THE MOVE. . .



- Giorgio DeLuca *(near right)* and Joel Dean *(far right)* have moved Dean & DeLuca, the NYC gourmet mecca, to four times more space, at 560 Broadway.
- D.F. Sanders, NYC's pace-setting tablewares shop, debuted at 1201 Connecticut Ave. N.W. in Washington, D.C., and is set to open in Boston soon.
- France's Puiforcat, famed for Art Deco silver, comes to the U.S., at 811 Madison in NYC, also selling plates by fabric designer Manuel Canovas *(right)*.
- Ralph Lauren's first free-standing home furnishings stores opened in Brussels, Belgium, and in the Stanford Shopping Center in Palo Alto, Calif.
- Conran's, the cash-and-carry stripped-pine success story, debuts May 15 in L.A.'s Beverly Center. ■

Editor
MELANIE FLEISCHMANN

FOR MORE DETAILS, SEE PRODUCT INFORMATION

SEATING PRETTY

Nine years ago, style-setter Jan Dutton *(above)* began selling embroidered white linens from Europe and the Orient. Her company, Paper White Ltd., has since become a favorite for its unabashedly pretty look. Now the Fairfax, Calif., firm puts the look and the linen on furniture. Pale carved beechwood, provincial and capacious, it's bound to be another Dutton hit.



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FROM THORNHILL FARM



This adventure was like something out of a Graham Greene novel—St. Barts, a little French Champagne and the King of Sweden

By DEE HARDIE

Any holiday turns up surprises, but how often is one tied with a royal ribbon? How often does one meet a king? Especially right off the farm from Thornhill.

Well, it really happened. Last January Tom and I were at the *mairie,* or town hall, of Gustavia, the capital of Saint Barthélemy in the French West Indies, awaiting the arrival of King Carl XVI Gustaf of Sweden, Queen Silvia and their three children. When we were first invited to this reception, I didn't want to go. What do you say to a king? Do you nod? Do you curtsy? Why not just run off to the beach? *That,* I kept telling Tom, was why we were on St. Barts in the first place. Sun, surf, rest.

But Tom is far more adventuresome than I. "We *have* to go," he said. "You have the very same ancestry as this island—French *and* Swedish. Maybe meeting a king of Sweden will show which side of you is really up!" Actually, I think I was scared. But I thought how proud my Swedish grandparents would have been to think their granddaughter was sipping Champagne with the King of Sweden.

The day before I hadn't felt French in the least. There we were, our first day, on a croissant-shaped beach, the trade winds fanning the palm trees with a saucy rhythm. Other vacationers started ambling up and down. And all of them were in the *buff*—I mean no bathing suits *at all.*

When a man walked by, I thought I was in the sculpture court of the Louvre, but as there were more and more women, it became more like the Folies Bergères. For them there was no embarrassment at all, just well-shaped French vanity. As for me, I found myself sinking deeper and deeper into the sand, my eyes glued to a very English P.D. James mystery, while Tom, an all-American male, adjusted quite well to this "au naturel" parade. And he hasn't a *trace* of French blood. Tom thought he had died and gone to topless heaven.

The next day Sweden was flying the flag. There were lots of them in the *mairie*—the blue background and yellow cross stripe of Sweden plus the tricolor of France, all looking like a Dufy painting with a *Svensk* touch. We heard the "Marseillaise" grinding forth on a record player, followed by what must have been the Swedish national anthem. It was like something out of an old Graham Greene tale of the tropics. But the king, tieless and relaxed, was very modern; his queen, silent, smiling and beautiful. His children were like old-fashioned valentines.

Nor did I worry about whether to curtsy or nod. The two little princesses, Victoria and Madelaine, did that, automatically dipping when introduced. And the young prince, Carl Philip, stayed safely in his mother's arms. Here were the kind of children I had hoped to see the day before, building castles in the sand. Here they were minding their manners, curtsying for their country. I knew then there must be more Swedish than French in my bloodlines.

And what did I say to the king? Very briefly, but more boldly than I had expected, I told him of my pride in my Swedish heritage. Then I said the only Swedish I know, "*Tack så mycket,*" which means thank you very much. Next I rewarded myself with a glass of French Champagne—in the same room as the King of Sweden. ■

ELIZABETH HATHON

The Romance of Roses



A beautiful rose is something to treasure... it's the epitome of art in nature. That's why roses have been so beloved over the years by artists as well as gardeners. The 18th Century French engraver, Pierre Joseph Redouté, was captivated by them and is considered by many experts to be their finest champion. His hand-colored etchings capture the exquisite details and delicate pastel shades of these magnificent flowers better than practically any other artist. Two of his prettiest designs are reproduced here as prints for you to enjoy in your own home. Measuring 17" w. × 20" h. this pair of Redouté roses is double matted in pale pink over seafoam, framed in an unusual octagonal version of classic gold-washed hardwood and protected by acrylic. These lush and lovely reproductions evoke the spirit of bygone days with their delicacy and grace. And, of course, the subtle elegance of matched wall hangings complements any traditional setting. Redouté's original botanical masterpieces sell at auction for tremendous sums, but our pair of Redouté rose reproductions is **just $69.95** plus $3.00 for shipping, handling and insurance (total, $72.95 for the pair).

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GARDEN GUIDE

Those elusive garden blues—if you want them to bloom all summer long, start now



By KEN DRUSE

I am mesmerized when I see refreshing blue tones in a garden. They're exactly what I need in July: the coolest color in the hottest season. In spring, blue flowers abound, but come June the familiar forget-me-nots, Siberian iris and delphiniums fade. If, like me, you're determined to add summertime blues to your garden, now is the time to seek them out and plan for their arrival.

Blue is the rarest garden color. Since the purpose of flowers is to attract pollinators, blue must be less enticing, if only to the bees. To add to the relatively small selection of blue species, today's plant breeders have created near-blue hybrids—petunias, for example. So ephemeral are these hybrids, however, that if they are allowed to sow seeds, the resulting progeny invariably reverts to ancestral magenta.

The plant catalogs arriving now offer young specimens of perennials and, often, good-size shrubs. Seed sources can supply all you need for annuals and the materials for starting them. Catalogs with color pictures are great—you can see what you're ordering—and the descriptions you find will help you plan the best arrangements of shapes and textures, and site your plants for their cultural requirements—light and moisture, for example. (My own list of dependable summertime blues can be found in Product Information.)

Your collector's passion can run free, since blues don't clash as reds do—they harmonize. Last summer, mine ranged from Wedgwood blue and mauve through slate, and from silver to steel, sky to royal blue. Even indigo and turquoise blend.

In my all-blue planting, the background is formed by large-leafed snowball and lace cap hydrangeas. The uncommon lace caps have flat floral umbels with tiny fertile beads surrounded by a row of sterile landing-pad flowers to lure pollinators. (To make bluish hydrangeas true-blue, generously apply an acidifying fertilizer such as Stern's Miracid® or Holly-tone® each spring.) For contrast, I plant veronica and salvia in two tiers of vertical spires in front of my full-blown hydrangeas *(above)*.

In another arrangement I have unusual thistlelike steel-blue echinops underplanted with silky artemisia 'Silver Mound' and tufts of gray festuca grass. As the echinops flowers fade, I cut the plants back. Not only do these flowers dry beautifully, but the plants rebloom to coincide with late-summer asters. The nickel-size star-shaped borage flowers are unusual too—because they're edible. You can use them to spike a summer salad or decorate a cake, as well as light up a garden. None of these plants are demanding; what makes them distinctive—and special—is their color.

In addition to creating an all-blue garden, you can sprinkle blue in a border or create a meandering "stream" of blue flowers. Pale yellow, such as coreopsis 'Moonbeam' flowers, always enlivens subdued blue plantings. And blue and white is a popular combination. Blend white daisies, hydrangeas, lilies and phlox with your favorite blues. For a finishing touch, plant 'Heavenly Blue' morning glories and white moonflower vine for a dawn-to-dusk garden—lovely in the morning with deep blue flowers and magnificent at night when the blue flowers and green foliage recede to reveal shimmering white flowers that reflect moon or lantern light.■

FOR A SELECTION OF SUMMERTIME BLUES, SEE PRODUCT INFORMATION

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INSPIRED REMODELING

MAKING EVERY INCH COUNT

FREQUENTLY, A SMALL CHANGE CAN TURN ONE ROOM INTO TWO—WITHOUT MAJOR RENOVATION. HERE'S HOW TO GET THE SPACE YOU NEED

By MERVYN KAUFMAN

No one really has enough space. Sooner or later, most homeowners complain that the walls are pressing in. They yearn for one more room, for more storage, for breathing space. As a result, more and more people are building additions or renovating attics or basements. But these are major investments; there are easier, more economical solutions. The trick? Find spaces in your home that are underutilized or overlooked—and put them to work.

Step back. Take a long, hard look at your home, as though examining it for the first time with new eyes. You may find new space by combining your needs—creating double-duty rooms or "rooms" within rooms. The space you crave may already be there. You just need to find it.



Not Just for Dining

The dining room is probably the least-used space in most homes. It's great for special occasions but stands idle at other times. Consider shifting your dining "room" into the living or family room, and using the dining room as that extra space you've always wanted. How well this works depends, of course, on how well you integrate dining functions into the living room.

In designing the renovation of a client's New York apartment, architect Edgar Tafel turned the dining room into a library-study, and a corner of the living room became the dining area. "I often worry that multipurpose rooms serve no single purpose well," says Tafel, "but this one made sense to me. Anyone can do it. You put an expandable table in the living room and make it your focus. By day, with books and magazines piled on, you have a library table for reading or working. By night, with other chairs drawn up, it's perfect for dining."

A big-impact table was also the solution for New York architect Walter Chatham in designing his Manhattan loft. "What I discovered," he says, "is that if you get a really large table, much larger than you need for dining," put it in the living room and surround it with upholstered chairs, you end up with an unusual dining area. "In ours we put books at one end of the table and use the other end for dining. It's a pleasant spot to spend an evening when we have guests. The secret, of course, is comfortable chairs."

The other option is to bring

(Continued on page 38)



In a tiny guest room, a Swedish-style cupboard bed becomes a room in itself—creating a personal retreat with space underneath to stow all the extras. Sturdy drawers offer a leg-up.

MORE ROOM OF YOUR OWN

- **For the long hall:** Building in narrow shelves on either side of a hallway will showcase books, collectibles, photographs and more. In other words, create a room from a passageway.
- **Room at the top of the stairs:** Landings and stairwells are wide open to possibilities. Again, narrow shelves will work, but also think about shelves on top, closed cabinets below. And why not add a writing shelf that swings out of the way—perhaps behind a molding strip?
- **Put a window to work:** Create an alcove with a window seat and built-in closets on each side. You'll add interest and charm, as well as storage.

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MAKING EVERY INCH COUNT

Continued from page 36

the family room into the formal dining room. "My dining room was a terrible waste of space," says Locust Valley, N.Y., decorator Carolyn Guttilla. "So I hung bookcases on the walls, had the TV set and VCR built in and put a love seat in front of the fireplace. Now it's a sitting area, too. Under the windows I have two demilune tables that expand to seat ten. My dining chairs, scattered around the house, can be brought in when I entertain."

A favorite turn on this idea is New York designer Stan Hura's dining-guest room, which has a gateleg table and four chairs (with two more that can be pulled in from the living room), plus a sideboard for serving pieces and a large armoire containing a fold-down bed.

Another variation is the dining room-sewing center Hura once designed around a handsome refectory table. "With its extra leaf, the table was big enough to cut patterns and sew on—and also to seat six," he recalls. "A sideboard accommodated sewing gear, including a portable machine. All the china and servers were in an armoire."

If work space is a high priority, why not convert your dining room to a part-time office? "You can build a two-sided cabinet that 'floats' about two-thirds of the way into the room, with open space all around it," suggests Marlys Hann, a New York architect. "The dining side can be a sideboard with a serving surface on top. The work side can be a desk with storage and file drawers underneath. If the desk is tucked behind the serving level, it won't show—so you don't have to neaten up when company comes."

Zones for Living

Large, open rooms create a wonderful sense of expansiveness, but space is wasted unless you harness it. Establish zones: rooms within rooms. One way is to vary the flooring. Use an area rug or even one layered on top of wall-to-wall carpeting. Consider making the zones more permanent. Says Costa Mesa, Calif., interior designer Sheldon M. Harte, "Whatever flooring you use—hardwood, marble, vinyl or tile—try adding a contrasting border to set one area apart from another." His partner, John Brownlee, recalls a family room they designed with flooring made of used brick. "There was a herringbone pattern throughout," he says, "but to separate the cooking and dining areas and to define the bar area, we inset linear borders. The divisions became very clear."

Using paint and wallcoverings for changes in wall color and texture is another way to create divisions. Also, don't overlook what can be achieved with lighting. Says Greenwich, Conn., architect Bernard M. Wharton: "In a dining-family room you could have low-level lighting in the eating area and a much higher level in the sitting area. Divisions can also be achieved by the way you contrast natural and artificial light.

"Table-height walls carve out areas without blocking light. They're permanent partitions, but since they're not full-height walls, they don't stop the eye." He cautions against adding chair rails or wainscoting to define special areas: "These elements work better in whole rooms."

A more effective, though elaborate, way to isolate an area is by raising the floor—if your ceiling height is at least nine feet. "The change in floor height points up the change in function," says Wharton, "like a dining area in a living room, for example, or a breakfast corner in a kitchen."

A legally acceptable source of protein for dog fo



"A raised platform can also set apart a reading corner or a sleeping alcove," says interior designer Leah Keitz of Jenkintown, Pa. "All you need are two-by-fours and plywood."

"Put a piano on a platform," says Miami architect Joel Meyer, "and you have a viable music room. It takes only a six-inch step, though you could use different flooring to emphasize the change. If you have the luxury of at least 12 feet of ceiling height, you can double upward—and add a loft space, a room above a room. "It can be a getaway part of your bedroom or a guest 'room' within a family room," says Penne Poole, a Washington, D.C., designer. "Sometimes having a loft is a good way to keep messy things out of the mainstream of your home. You can add curtains or screens for privacy."

Architect Joel Meyer suggests "stacking" a loft library over the dining area in a large living-dining space, connecting the two areas via a circular stairway. "You can also define a special space by raising the ceiling," he says. "If you have a gabled roof and can give up part of your attic, why not open a portion of the space all the way up? Add clerestory windows if there's room, skylights if there isn't. Natural light adds to the sense of spaciousness and also enhances the separateness."

Bedrooms and More

As you inventory your rooms, make sure every space really works. Can you afford to combine two or more rooms? Do you really need so many bedrooms? Joel Meyer once turned a row of rooms—three bedrooms and a bath—into a master suite plus guest room: "Two small bedrooms became the master, though we shaved off a little of one room so we could make the master bath luxurious. The new guest room was the old master bedroom."

Merging rooms often creates better use of space. Designer Stan Hura recalls turning a series of tiny rooms off a terrace into a single large space. One room had been a guest room, another a small sitting room, the third an inadequate dining room. What emerged after two walls were removed was one L-shaped room. It had a built-in bar, a sofa bed tucked into an alcove with bookshelves overhead, a reading corner and three round game tables that doubled as dining tables, plus a wall of mirrors reflecting the landscaped terrace. Says the designer, "That one space had the potential to serve five different functions."

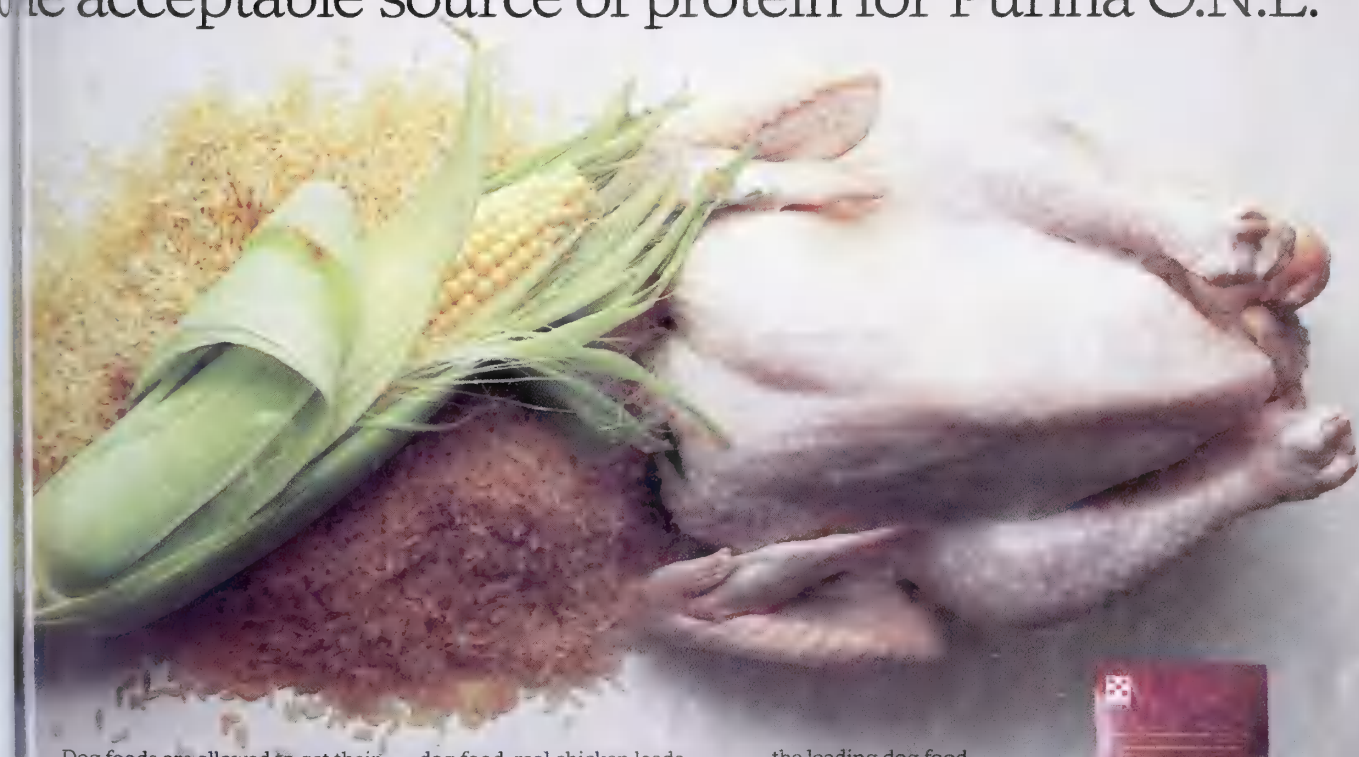
Marlene M. Dibrell, a Plano, Tex., interior designer, recalls combining two large unneeded downstairs storage closets in a client's home, creating a 13-by-9-foot office and a 4-by-9-foot guest closet. For another client she turned an unused attic beside a master bath into an exercise room. "It was a five-sided space that added up to about fifty square feet," she recalls. "We linked it to the master bath through two six-panel doors that were usually kept open so the room didn't feel claustrophobic. There were two mirrored walls plus built-in bookshelves for magazines and other exercise gear. The TV was on a shelf at eye level for anyone riding the stationary bike."

There may be underused areas in your home that you see and pass through daily but fail to recognize. As you examine your spaces, think of your everyday living needs and make sure there isn't a wasted wall or corner where some kind of element could be added or built in.■

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WINE & GOOD SPIRITS

By ELIN McCOY and JOHN FREDERICK WALKER

RED BEFORE WHITE, DESSERT BEFORE DINNER—IT'S JUST A MATTER OF TASTE



RULES ARE MADE TO BE BROKEN

The old rules about wine—dry before sweet, white with fish, and never with salad—make sense. Some of the time. Years ago at Le Bernardin, in Paris, we took our waiter's advice and ordered a ruby-red St. Emilion to accompany our fish stew. It was wonderful. Ever since, we've been much more aware of how rules can be bent—or even broken . . .



ALL PHOTOS, JERRY SIMPSON

- **Serve white wines with fish.** Shellfish does call for crisp whites that add a zip of acidity, just the way a squeeze of lemon does. But a richer fish, such as salmon or tuna, is complemented by light reds, such as Pinot Noir and Merlot *(left)*.
- **Serve reds with red meat.** Red with red is a natural combination, but there are plenty of exceptions. Full-bodied California Chardonnays are superb with rare baby lamb chops, Pinot Grigios are excellent with ham, and dry Rieslings are terrific with sausages.
- **Serve dry wines before sweet.** This sounds sensible—after all, most people serve dessert at the end of a meal. But remember, most cocktails are sweet. And Sauternes is often served as an aperitif in Bordeaux, with no one complaining about sullied taste buds.
- **Don't serve wine with spicy foods.** Cajun, Southwest and Oriental-inspired dishes are often spicy. Does this mean you can't enjoy wine with them? Of course not—but pick full-flavored, even spicy, wines to match, such as an Alsatian Gewürztraminer or a California Zinfandel. Or choose light, fruity Rieslings and sparkling wines that refresh the palate between bites.
- **Serve reds at room temperature.** Fine idea—if the room is pleasantly cool. But in summer, or in an overheated house in winter, it's misleading advice. Most red wines taste best at about 65° F. Beaujolais, however, is best slightly chilled.
- **Don't serve wine with salad.** This rule is based on the fact that vinegar in salad dressings can make wine taste sour. But many salads include wine-friendly ingredients—nuts, meat or goat's cheese *(top right)*. A crisp, savory California Sauvignon Blanc or a Muscadet complements these dishes beautifully.
- **Don't serve wine with chocolate.** Chocolate desserts can be too sweet or too bitter for classic dessert wines, such as Sauternes. But a rich ruby port *(right)* is splendid with chocolate desserts that aren't too sugary or creamy, like chocolate truffles or génoise.
- **Don't serve reds without letting them breathe.** Excessive aeration causes reds to lose their bouquet. Of course, older reds with sediment need decanting, but that should be done just before serving. The best way to let wine breathe? Just pour it into a generous-size wineglass when you're ready to drink. ■

FOR MORE DETAILS, SEE PRODUCT INFORMATION



FRENCH STYLE AND THE BIG CALIFORNIA SUN YIELD TERRIFIC SPARKLERS

By KAREN MacNEIL

Every now and then you just have to put on the ritz. When that time comes, a *vin very ordinaire* simply won't do. Bubbles are what you need—something snappy, effervescent and, for a change, something new.

As luck would have it, two excellent sparkling wines from California are popping onto the scene. Roederer Estate, a sparkler from the famous French Champagne house Roederer has just been introduced. This creamy, toasty California debut is destined for the top of the taste charts. It's available nationwide, in good wine shops, for about $16.

The other sparkling prospect is the newly released Domaine Carneros. This is the California cousin of the noted French Champagne house Taittinger. And like Taittinger, Domaine Carneros is delicacy in a bottle: nothing heavy-handed going on here. It's like a dancing ballerina on your tongue—light, balanced, crisp, with everything in perfect proportion—and a bargain at about $20.

Roederer U.S., Inc., and Domaine Carneros bring the number of French Champagne firms with investments in California to six. What these firms have to offer is more than a century's experience in making true French Champagne. For California's part, the climate produces excellent fruit—grapes coddled into ripeness by sunny days and cool nights.

Tastewise, the results of French know-how and California sun keep getting better. Which brings us to the point of exactly what a good California sparkler ought to taste like. The bubbles, of course, should be tiny and bursting with energy—but as far as flavor goes, it's the wine *around* the bubbles that counts. That wine should have clean, creamy, round flavors with a whisper of vanilla—almost like a custard.

What to serve with these new wines? Both the Roederer Estate and the Domaine Carneros seem *made* for the silky texture and rich flavor of fresh salmon. These wines are also terrific as aperitifs, along with some country pâté and a loaf of French bread.■

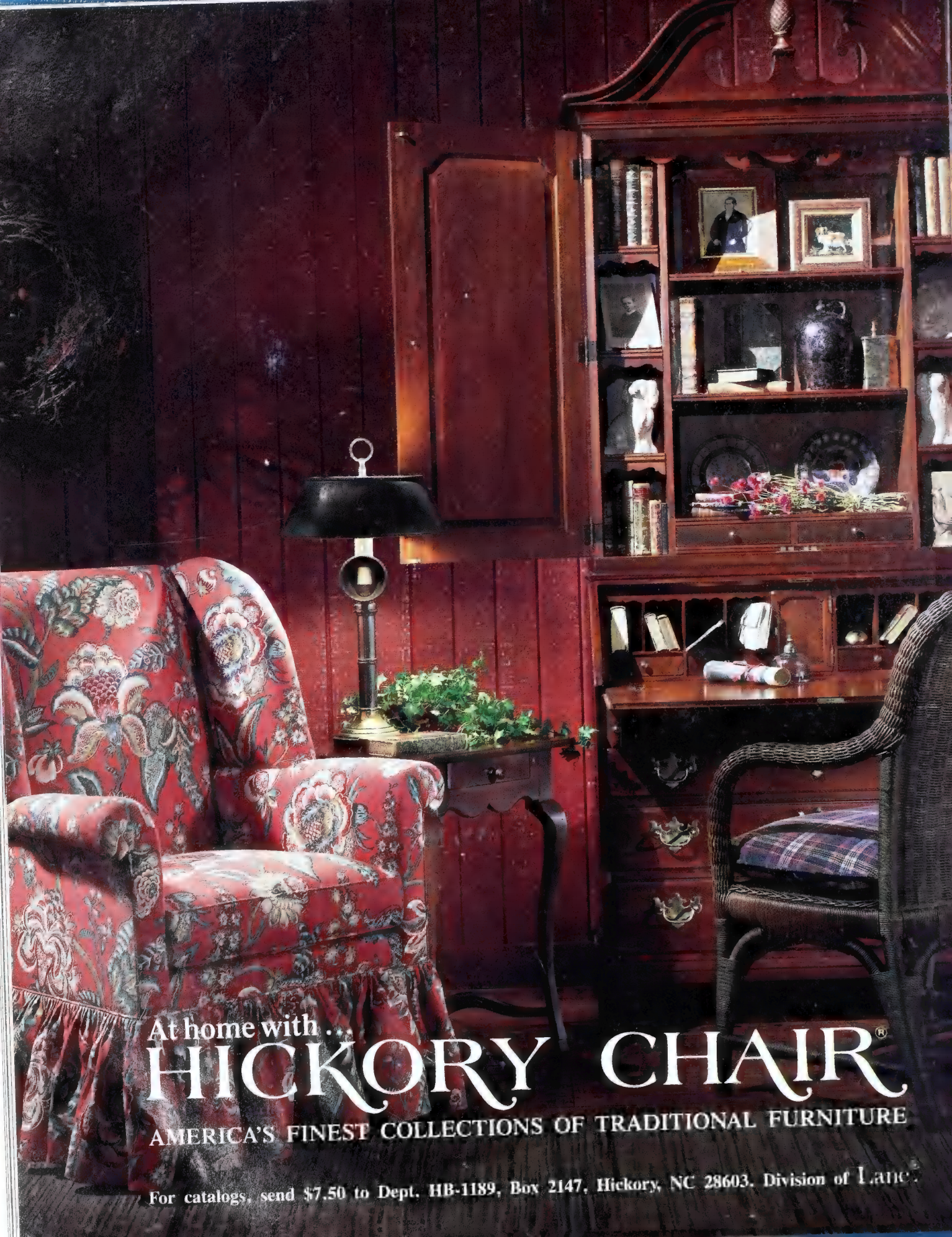
Karen MacNeil is a New York-based food and wine writer.

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INVITE THE FRIENDS

Nothing takes the chill off winter faster than gathering friends around the fire or the table. The mood may be casual, but the planning is not—as you'll see on the pages that follow. A trio of hosts offer welcome ideas about making friends feel at home and homes feel festive. ▶

The simplest winter greenery dresses Isabel Fowlkes's buffet table (above): *spruce seedling, pepper berries woven through brass candlesticks, lemon leaves wrapped around a sphere.*



A WEEKEND IN THE COUNTRY

Traditionally, you plan the menu for a dinner party first, and sort out the decorations later—but that's never made much sense to interior designer Isabel Fowlkes. She's sure that what people see is every bit as memorable as what they eat. "Half the success depends on the food, and half on the setting," she says. "Besides, I love sharing beautiful things with my friends." A couple of days before any party, Fowlkes begins experimenting with her tabletop choices—nestling porcelain vegetables amid pine boughs on the mantel, setting out antique Spode and contemporary bowls. "Old treasures look new when they come down from the corner cupboard to the dining table," says Fowlkes.▶

Photographer LANGDON CLAY

On the buffet table, set beneath John Gould bird prints (below), *an antique Spode soup tureen (with salad) and new faux-tortoise bowls (with pasta) mix companionably. Florist, James Goslee III.*





Drama in an overscale arrangement of pine (above). *Fowlkes's rule: Buy the best, but keep preparation simple—lush fruit with cheese* (below). *Glasses, The Pottery Barn. Pheasant plates, Gien. Green plates* (opposite), *The Haldon Group. Table-skirt fabric, Brunschwig & Fils.*



MENU

SMOKED TROUT WITH DILL MAYONNAISE

PASTA WITH WILD MUSHROOMS

ENDIVE AND RADICCHIO SALAD

CHEESE AND FRUIT

POACHED ORANGES AND COOKIES

SOKOL BLOSSER PINOT NOIR





Make a plant festive by tying rosebuds to the branches with ribbons. Below: *Colorful plates showcase corn and rice pancakes. Plates, Lindt-Stymeist Designs.*





HOLIDAY BRUNCH

Like all seasoned caterers, Sara Foster creates the right mood just as expertly as the right food. At her own parties, Foster relaxes guests by inviting them into the kitchen to cook their own meal. "People feel at home when they are flipping pancakes," she says of the annual New Year's Day brunch she and her husband, Peter, host. Foster keeps the menu easy—four pancake batters with sumptuous accompaniments, plus Champagne. "This kind of food is comforting—especially if you have been up late the night before," she explains. For an understated centerpiece, Foster takes potted herbs from the kitchen windowsill (where she keeps them for cooking) and dresses them up with rosebuds. To heighten the informal atmosphere, Foster makes the table bright and colorful, almost like a picnic—with vivid fruits, multicolored plates and pastel napkins. ▶

Photographer JEFF McNAMARA

MENU

POTATO PANCAKES WITH APPLESAUCE AND CHEVRE

BUTTERMILK PANCAKES WITH FRESH FRUIT OR MAPLE SYRUP

CORN PANCAKES WITH SMOKED SALMON AND CREME FRAICHE

BROWN-RICE PANCAKES WITH SMOKED CHICKEN AND TOMATO CHUTNEY



Sara Foster and Peter Sellers designed their kitchen with room for guests on each side of the stove. Below: *Pots of herbs—plus one miniature rose plant—make a centerpiece low enough to talk over.*



From her collection of linens bought at thrift shops and tag sales, Sara Foster chose blue stripes to mix with lavender napkins (opposite). *Flutes, Cristal J.G. Durand. Napkins, Thaxton & Co.*





Paul Bott ties kumquats, herbs and miniature pineapples to a wrought-iron chandelier (above). *Everything for the well-stocked chandelier and stone urns on the table was found at the greengrocer's and in his backyard.* Below: *Galax leaves tied around votive candles with raffia make light soft and mysterious.*

SUNDAY NIGHT SUPPER

Long before a party, Paul Bott, owner of a New York City flower shop, starts daydreaming. "I imagine how everything will taste, how the flowers will smell and what the table will look like," he says. By visualizing *everything*, Bott can change menus, decide on colors and textures—all in his head—and when the time comes to shop and to get out china and linen, he doesn't waste a minute. Bott emphasizes flowers, naturally, and he loves to cook, but scents are also important. "The whole house should smell wonderful," he says, "with scented candles, greenery and, of course, food. I'm careful when using herbs in arrangements, like the basil, rosemary and thyme in the chandelier. I wouldn't cook Mexican food because the smells of the dishes would clash."■

Editor ALLISON PERCIVAL
Writer ELIZABETH H. HUNTER
Photographer KAREN RADKAI

The deep colors of apples and persimmons, arranged in 150-year-old stone urns (below and opposite), *echo the warm shades of cloth and napkins.*



For drama, Bott chose rich colors, lit the room with candles. Table cover, Mystic Valley Traders. Platters in cupboard, Spode. Plates, Hartstone. Stemware, Lenox. Pink glasses, Pilgrim. Napkins, La Serviette. Pitcher, Bennington Potters. Flatware, Oneida. Knives, Hoffritz. Screen, Cynthia Beneduce.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



MENU

PUMPKIN SOUP

CHICKEN POT PIE

WATERCRESS AND ROMAINE SALAD

PLUM TART, CINNAMON ICE CREAM

ROBERT MONDAVI ZINFANDEL



PERSONAL VIEW

AN ENGLISH EDEN

London's favorite florist, Ken Turner works at all the best places—including his own home and garden. Now, the Turner touch has hit the U.S.

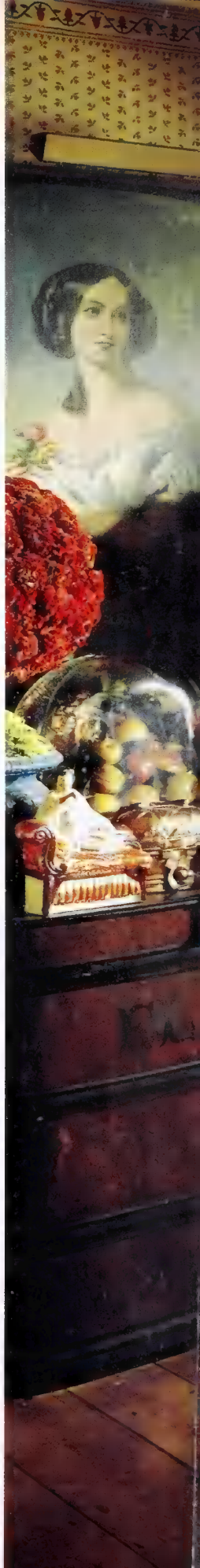


KEN KIRKWOOD

If your heart's desire is to banquet like Cleopatra on the palm-fringed banks of the Nile, if you long to deck your palazzo with the perfumed pleasures of a tropical night, or if even a Doge's Palace, swagged with fruit and flowers and glittering with tiny lights, is your ambition, then Ken Turner is your man.

London's Ken Turner is a romantic Irish visionary, a master of the phantasmagorical, or, as he modestly styles himself (with a touch of irony), the Cecil Beaton of the flower world. His business is magic. For a wildly distinguished international clientele, he creates transports of fantasy that quicken the heart and gladden the senses. Birch groves and cherry orchards, a Renaissance precision of clipped privet, great waterfalls swirling with dry ice, in which sculptured Tritons struggle free from their confines of rock like Michelangelo's slaves—these are a few of the materials with which Turner transforms Gump's and Bergdorf's, Claridge's and Harrods, the Royal Opera House and St. James's Palace. His clients are awesome, and his heroes impeccable—Capability Brown, Oliver Messel, David Hockney.►

The kitchen *(right)* is dominated by a table that came from the Duke and Duchess of Devonshire's house in Chelsea. The antique candlesticks among the tulips and narcissus hold fragrant candles. On the Victorian flour bin, red trees made from dried celosia are a Ken Turner invention. *Left:* In his London shop Turner takes a break with constant companions Wags and Bumble.





By day, Turner's business is magic. At home, he indulges a passion for Victoriana



GEORGE BENNETT

But Ken Turner does not have to be grand. If an innocent circlet of lilies to twine in your hair is what you want, or a stunning still life of whitewashed watering cans and gardening paraphernalia, or a fat rococo swag of carrots, peppers, cabbages and artichokes, he can make them all. Turner races on high-octane inspiration—nothing matters more to him than the thrill of an original idea.

He is blessed with boyish good looks and more Celtic charisma than is comfortable at close quarters. His fascination with matters horticultural comes, he says, from the influence of his grandfather back in County Down, Northern Ireland. Turner spent his youth indulging a passion for antiques (also his grandfather's legacy) as well as a passion for plants. Besides growing his own, he raided the neighboring estate belonging to Lady Dufferin for exotic flowers. "Many's the time her butler caught me," he admits. "My mother's house looked like a harvest thanksgiving every week."►





At one end of the big kitchen *(right)*, viburnum and forsythia tower above Victorian porcelains and pots filled with ranunculus, tulips and narcissus. *Above:* Turner debuts at New York's Bergdorf Goodman. Seven other U.S. stores sell his scented candles, bath oils and vivid dried roses. *Left:* From his bath, Turner can view his garden and Wandsworth Common. The plinth, a junk-shop find, is topped with marble. The orchid is a 'Phalaenopsis.'





"I live my work," says Turner, who turned a narrow city plot into an English cottage garden

Ken Turner lives in Wandsworth Common, a leafy part of London. The transition from urban clatter to Turner's tranquil oasis is made through an arched vault of white *Clematis montana* and wisteria. On entering, the first thing that strikes you is the fragrance—a blend of ferns, moss, spice and wood smoke—which comes partly from the fires that blaze all winter and partly from Turner's own scented candles. And, of course, there are flowers everywhere, great perfumed bushes and bundles of them.

Turner is not a man to do things by halves. Outside, he has managed to pack a container garden, a rose-draped white garden and a kitchen garden into a narrow patch of London green that measures 40 by 170 feet. "I live in my garden all year," he says. "I walk 'round it first thing every day." He grows vegetables and masses of herbs, and has multiple fruit trees threaded through with clematis and white 'Kiftsgate' roses.

Whenever the weather allows, he entertains alfresco—picnics for which he makes chicken with garlic and lemon, or stuffed with apples and prunes. A glorious air of the country pervades this corner of the city as the evening air grows heavy with the fragrance of jasmine and honeysuckle, roses and lilies, nicotiana and night-scented stock—all the old-fashioned cottage garden smells.

Turner sums it up neatly: "I'm still very Irish. I'm not a city person at all. I love the theater and music, but I *live* my work." And Ken Turner's work is a delicate balance. His genius is in bringing a fresh, sane and beautiful breath of the country to the dusty heart of the city—where we need it most. ■

Editor KATRIN CARGILL
Writer MIRANDA INNES
Photographer JAMES MERRELL



This airy seat under an elderly apple tree *(above)* was made from horseshoes. In Turner's previous house, the bench was covered with ivy—which gave him the idea for garden furniture designed to be grown through with greenery, his next experiment.



By cleverly dividing his long, narrow garden into several plots, each with its own character, Turner has made it seem much larger. *Above:* The container garden, with flowers in urns and terra-cotta pots, opens right off the dining room. *Left:* The grassy lawn offers an old wicker chair and a gently faded bench.

In the glass-roofed dining room *(right)*, table and chairs are draped in Turner-designed fabrics. Both ivy and toile patterns are available by mail (Ken Turner Flowers, 35 Brook St., London W1Y1AJ).

FOR MORE DETAILS, SEE PRODUCT INFORMATION









TRUE WEST

"I've always loved Southwest style," says Chris O'Connell, who left Hollywood for the warmth of Santa Fe ▶



Chris O'Connell, with husband Kenny Passarelli and baby Pear, sits before a massive oak loom. Shop and home brim with both old and new Southwestern pieces. Behind, camp-blanket jackets hang from an Indian Kiva ladder.

According to local legend, blue accents ward off the evil spirits

Most people work for years to get to Hollywood. Chris O'Connell did the opposite—she left. In 1980, O'Connell chucked her job as a high-powered television executive to devote herself to weaving. A few years later, she packed up her burgeoning business—named Spider Woman Designs, after the Navajo spirit of weaving and all creativity—and headed for Santa Fe.

Settled now in a two-story condominium, O'Connell's downstairs shop sells a mix of Southwestern antiques and artifacts, plus her own weavings—throws and sweaters snapped up by the likes of I. Magnin, Linda McCartney and Robert Redford. Upstairs, she shares home with husband Kenny Passarelli and their baby daughter. But the line between home and shop is blurred. "I'm constantly showing visitors how I live," says O'Connell. "I hope my home inspires them."



In both spaces, O'Connell teams primitive antiques with brightly hued Indian rugs and pillows made from vintage Navajo rugs. She spins a spell of warmth. The 19th-century antiques, with original paint, were hand-carved by settlers who combined Spanish influences with native colors and designs. "There's a fanciful quality to primitive furniture that's always appealed to me," explains O'Connell. Though spare, "it's not austere in any way."

The gentle blues found in the antiques and weavings are a deliberate touch. "Those tones are very popular here," says O'Connell. "They reflect the sky, and according to Indian legend, they ward off evil spirits." Even the art contributes to the Santa Fe sense: The requisite sun-bleached skulls (paired here with a Palladian window), the Kiva ladder and the reproduction Indian rock drawings are all threads in O'Connell's interior tapestry.■

Editor MARY EMMERLING
Writer RHODA JAFFIN MURPHY
Photographer CHRIS MEAD



In the living roo O'Connell swaps customary sofa an Old West day *(previous page)*. I dining area *(oppo* Spanish country with gilt play up rugged table top with candlesticks from old branding Exposed bean surround the mul windows, smooth the transitio from contempo architecture to rough-hew furniture.

FOR MORE DETAI
SEE PRODUCT INFORM





GEORGE BENNETT

INSTANT HEIRLOOMS

Known for his easy way with English country, Mark Hampton has now designed a collection filled with his favorite pieces





Mark Hampton, interior decorator, watercolorist and author, most recently acclaimed for the restoration of Blair House in Washington, D.C., has just added another string to his bow. He has put together a 35-piece collection of furniture for the Hickory Chair Company, which is now available throughout the country.

The Hampton/Hickory match was obviously made in retailing heaven. Hickory Chair, a 75-year-old furniture manufacturing company known for its fine reproductions, wanted to move toward the increasingly popular English country house look. Mark Hampton *(above)*, celebrated for his sure hand in that comfortable and stylish mode, was thinking about going public with some of the pieces he had been custom-designing all along for his carriage-trade clients. Hickory proposed to Hampton (the company's first choice); he accepted. A year later, the Mark Hampton Collection is on the selling floor. Says Hampton: "I chose useful, basic pieces in disparate styles that work well grouped together or scattered. They are not canonically pure pieces that must be part of a suite."

Furniture lines built on the holdings of a museum or on a period of the past have existed for a long time. More recently, contemporary design groupings by well-known decorators have begun to appear. But The Mark Hampton Collection is unique because now an average homeowner can go to a store and buy into the expertise and taste of an eminent traditional decorator. In addition, this is the first gathering of the sort of 19th-century pieces found in the English country rooms so many of us have come to love and covet.

Working with Hampton, HB furnished a c. 1890 Boston house belonging to the Brown family.►

FOR RETAIL SOURCES AND STORES NEAR YOU, SEE HB READER ADVANTAGE PAGES

DESIGNER ROOMS AT RETAIL



Gaming chair, $1,391, Mark Hampton for Hickory Chair. Four urn prints, $6,500, R. Brooke. Curtain and table fabric, $48 per yard, Fabriyaz. Floor painted by owner Anne Brown, with Alice Bourdman. *Opposite:* Anne Brown and children Matthew and Coby. Chairs, $990; ottoman, $779; both, Mark Hampton. Curtain fabric, $15 per yard, Bloomcraft. Rug, $2,800, Coury Rugs.



Hampton's tribute to the great designer Syrie Maugham, a chintz sofa, $2,975; Oriental table, $959; caned table, $695; bookcase, $5,759; upholstered chair, $1,122; all, Mark Hampton for Hickory Chair. Antique cane folding chair, $1,000; candlestick lamps, $850 a pair; both, M.H. Stockroom. Cachepot on caned table, $95, Charlotte Moss. Wallpaper, Clarence House.►

FOR RETAIL SOURCES AND STORES NEAR YOU, SEE HB READER ADVANTAGE PAGES



"Several armchairs were copied directly from ones in my home"

Antiques may have an aura that only age can bring, but Mark Hampton thinks "their increasing scarcity, fragility and cost lead all of us to use some reproductions in traditional rooms." He has been designing custom furniture since his career began.

Part of his new collection—the pedimented bookcase, for example—"came straight off my drawing board," he says. "Other pieces, like the gaming chair, were reproduced from sketches I made of antiques belonging to clients or friends. Some antiques, including several armchairs, were shipped directly from my living room to Hickory to be copied." But all of the pieces in Hampton's collection share his own special blend of erudition and gusto.■

Editor CAROLYN ENGLEFIELD
Writer ELAINE GREENE
Photographer FELICIANO





Above: **Love seat, $2,857, Mark Hampton for Hickory Chair. Table-skirt fabric, $22 per yard, Waverly.** ***Right:*** **Regency dining table, $2,399; tufted-back armchairs, $1,064 each; credenza, $2,879; all, Mark Hampton for Hickory Chair. Upholstery and curtain fabric, $30 per yard, P. Kaufmann. Plates, $4,500 for 12, Bardith. Hurricane candlesticks, $2,100 a pair, John Rosselli. Strié walls by The Trinity Painting Company, Inc. Paint, National Paint & Coating Association.**

FOR RETAIL SOURCES AND STORES NEAR YOU, SEE HB READER ADVANTAGE PAGES
FOR MORE DETAILS, SEE PRODUCT INFORMATION



MOVABLE WALLS

Screens can change the architecture of a room more than any other single piece of furniture. Instantly. One day the screen is a three-dimensional poster in a corner; the next, it's creating a quick guest room. The simplest way to make one? Paste a few yards of elegant wallpaper on hinged panels. We used Brunschwig & Fils' 18th-century garden print *(right)*. Alongside, a more crisp garden mood; $2,300, The Studio. Bench, $1,667, The Gallery of The Applied Arts. *Opposite:* Hand-painted Louis XV vista, reproduced by John Rosselli, $7,500. Artists Jeffrey Goodman and Steven Charlton's graphic art piece, $1,600. Table, $375; chair, $160; both, Wolfman-Gold & Good. Flooring, Tarkett, $4 to $5 per square foot installed.►

Choose the mood—from picket fence to Louis XV—and watch your design options unfold





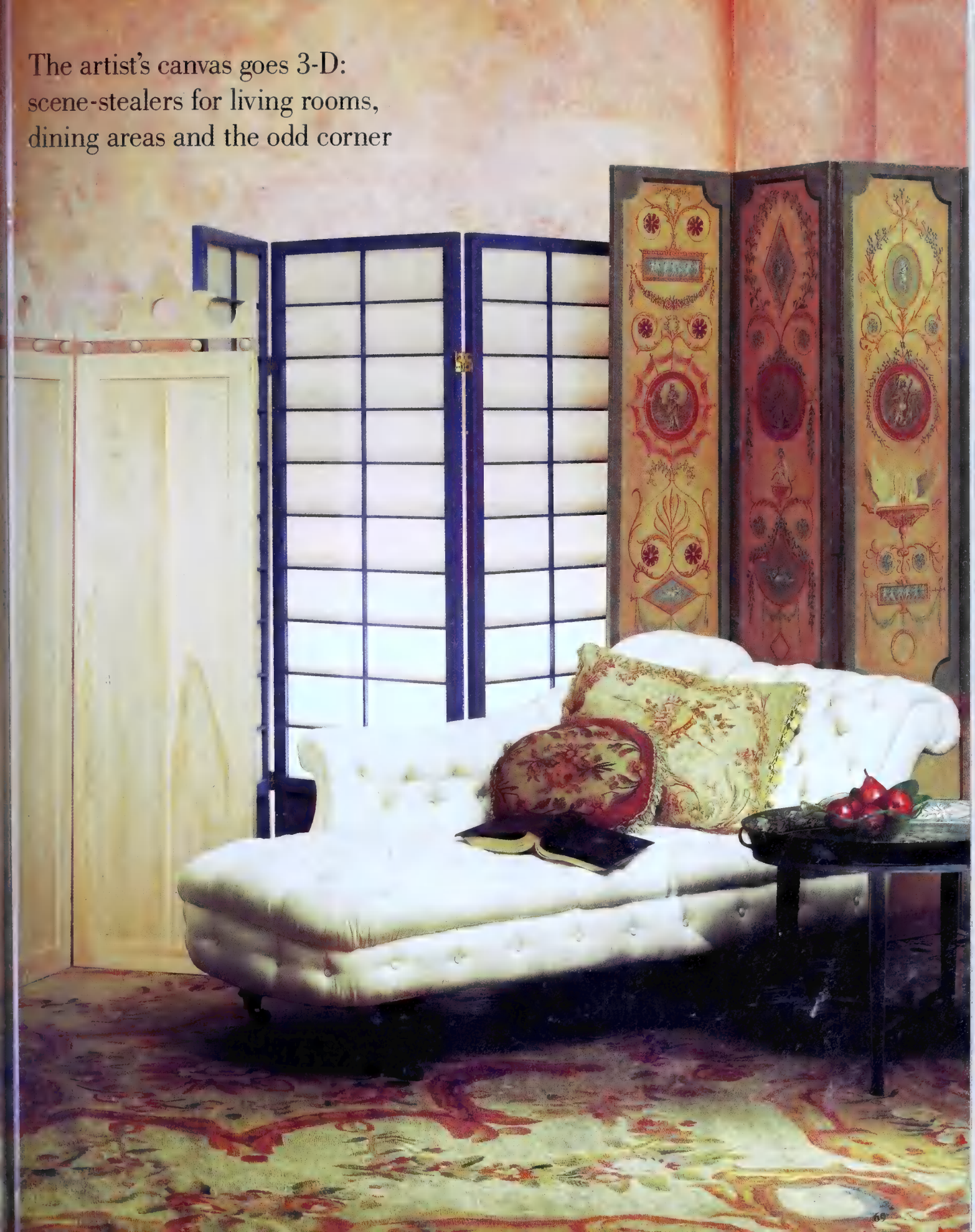
Like a gallery of English prints, this screen *(right)* showcases black and white botanicals "hung" with swags and borders—all meticulously cut and pasted by Dee Davis of Adventures in Crafts. Davis also sells supplies so you can make your own. The rose-studded, scallop-edged screen can be made in the fabric of your choice; $300 per panel. Hickory/KayLyn (fabric, Hines & Co.). Terra-cotta urn, $7,500 a pair, Bardith I. *Opposite:* Topped with a friendly fleur-de-lis crest, simple pine panels from Lady Slipper Designs, Inc., $550. The classic Shoji screen goes bold and blue-edged, $705, Miya Shoji and Interiors. British architect Robert Adam—with his rich Italian influence—set the style for this screen back in the 1760s. John Thom and Jeff Ellis now paint revivals, $3,200, from Lotus Arts. Antique chaise, $5,750; oval Aubusson pillow, $900 a pair; both, Bardith I. Needlework pillow, $3,600 a pair; tray table, $16,000; both, Kentshire Galleries.■

Editors CAROLYN ENGLEFIELD *and* MARY TAYLOR
Writer CLAIRE WHITCOMB
Photographer JEFF McNAMARA

FOR MORE DETAILS,
SEE PRODUCT INFORMATION.

FOR RETAIL SOURCES
AND STORES NEAR YOU,
SEE HB READER ADVANTAGE PAGES.

The artist's canvas goes 3-D:
scene-stealers for living rooms,
dining areas and the odd corner



THE NEW

Warm and inviting, baths today are designed for comfort—with inventive details, real furniture and glorious light. Here are nine places made for pampering



ALL PHOTOS: MARCO ZECCHIN/IMAGE CENTER



1 The curved shower—indeed the whole house—reflects Elmore's belief that "rounded shapes are more comforting and livable." *Top:* Glass blocks, five feet tall, provide privacy; clear panes add the view. *Right:* Elmore designed the mirror with pediment and wings. Accessories, Crabtree & Evelyn. Towels, Esprit Bath and Bed. Plan, page 93.

Once the most-neglected room in the house, the bath is going through dazzling transformations. In 1988 alone, Americans spent a staggering $10 billion to revamp and revitalize their baths—and that figure is still climbing. "It's not the small, sterile place it used to be," says Francis Jones of the National Kitchen & Bath Association.

Not at all. Size is way up—in new homes the 5-by-7-foot bath is giving way to rooms as spacious as a master bedroom. Windows and skylights pour on the light, while French doors and bump-outs open the bath to the outdoors. Saunas, refrigerators, exercise equipment and an array of elegant materials are turning the old-fashioned white box into a relaxing and pampering comfort zone. And now that we're spending more time here, we're bringing in real furnishings, like antique chairs and kilims. Lighting—at last—has moved on from the glare of fluorescent to soft, welcoming glows. The bath is the latest frontier for declaring our personal style.

This example, in a northern California house designed by Richard Elmore, shows just how luxurious a bath can be. It's big—500 square feet. But more important, it's a big comfort. In the warm climate, the Carerra marble is cool and soothing. Nature is just a step away—a door leads to a terrace, and the shower *(above)* offers the feeling of bathing outdoors.►

BATH



A passion for the past inspires romance and a classical mood

Glamour, of course, is in the eye of the beholder. For some, that means 1930s Hollywood—and nothing else. For Danish floral designer Tage Andersen, however, it's the lure of antiquity. In his own Copenhagen house, Andersen created a bath with the look of romantic decay. The wall paneling was made from square zinc sheets dipped in sulphuric acid and allowed to oxidize for instant aging and tarnished color. Above the zinc and between the windows, roughly plastered walls were painted a contrasting dark gray. Another allusion to our classical past, a stone column is topped with a silver platter for soaps and bath sponges. Bold checks painted on the sides of a claw-footed tub add welcome crisp relief. ►

2 Mirrors mounted on the wall would have spoiled the effect Andersen created, so instead he designed screens in which mirrored panels alternate with sand-blasted glass (to let in light). The sink is an old one from a dentist's office, but reproductions of sculptural fixtures like these are readily available from plumbing suppliers.

BENT REJ





3

MICHAEL SCOTT

For baths big on comfort, bring on the plump pillows, soft rugs and front-porch chairs

Forget the white lab. We're now making the bath warm and welcoming with furnishings from the rest of the house. Smart choices are rattan and wicker, which can take the heat and moisture. In this Key West, Fla., bath *(above),* a cushioned chair, wood paneling and a pastel rug soften the edges. Stacked Oriental tables, floor baskets and wall hooks put everything close at hand. A bit of surprise adds drama: The black-rimmed porthole provides a focal point on the black and white tiles—and offers a window on the world.

3 Adding color to this bath is as simple as changing the towels—here, tropical pink and aqua. Big baskets of loofas and soap provide a pampering touch. Fabric for shower curtain and seat cover, China Seas. Rug, ABC International Design Rugs. Towels, Utica for Stevens. Baskets, Palacek. Suit and espadrilles, Laura Ashley.

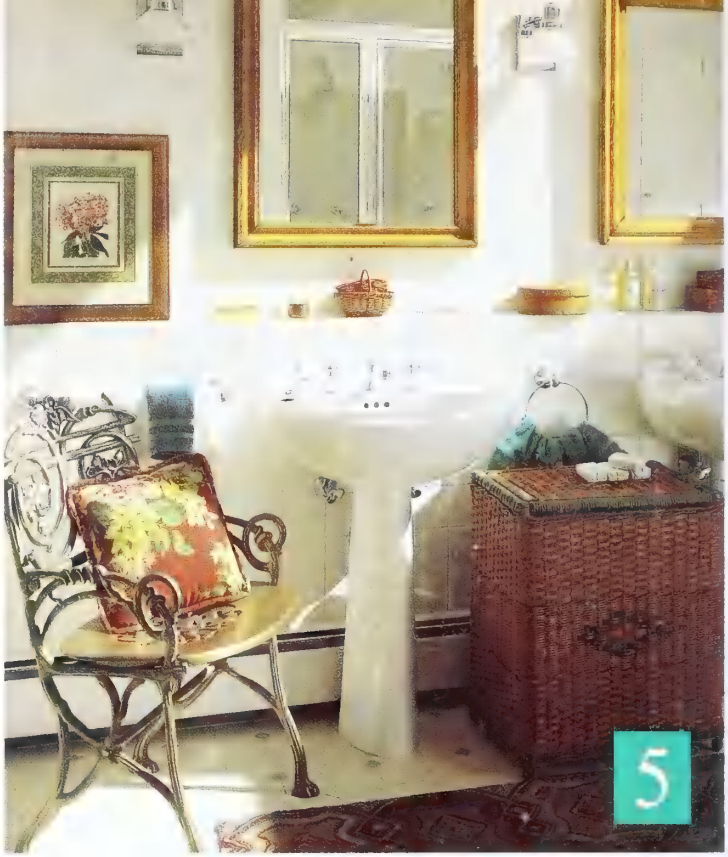
JEFF McNAMARA

I see this as a comfortable room that also happens to have bath fixtures in it," says architect Boris Pogacnik, who designed this front porch of a bath while renovating the 1950s split-level in Connecticut. The new Palladian window, glass-paned door leading to a balcony and small octagonal shower window make the room airy and light. To install old-fashioned charm, Pogacnik and the owner, an art dealer, brought in '40s rattan, floral chintz and a rag rug. They kept wallpaper and floor tiles low-key to emphasize the paintings.►

4 Pedestal sinks evoke the old-timey mood but function for today. Without a sink cabinet, other storage was needed in the 10-by-16-foot room: A floor basket of rolled-up towels *(right)* makes an instant linen closet. Paintings, Helen Miranda-Wilson *(over chair)* and Nicholas Carone.



Sunlight moves in—and the bath warms up with generous skylights and overscaled windows



ALL PHOTOS, JEFF McNAMARA

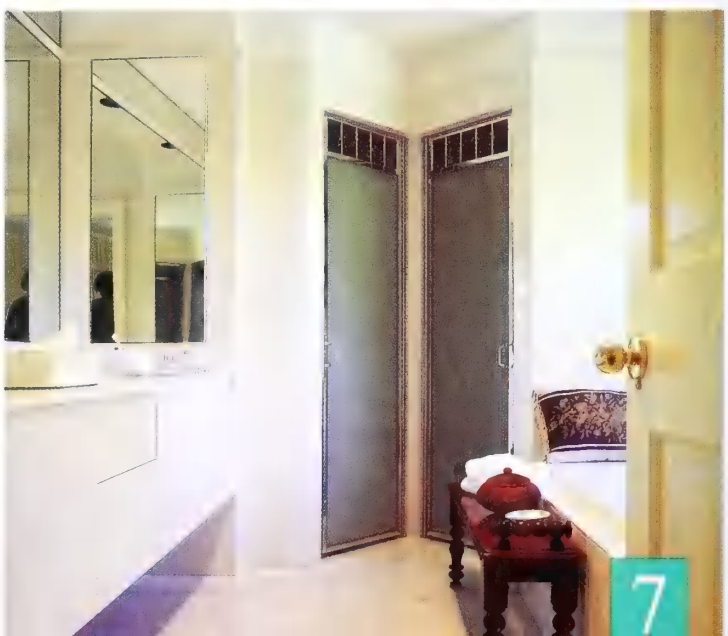


Letting light into the old dark bath has become a high priority. Dramatic changes in the size and shape—and location—of windows now permit natural light to pour in. Mostly, that's because of new attitudes. We no longer think bathrooms must be dim, closed-in spaces. But we've also benefitted from technology. Before the advent of insulated glass, large windows made a bath cold and uninviting. "With today's materials, we can put in as many windows and skylights as we want to," says Robert Larson-Hughes, whose firm, Mainstay, Inc., built this New York house *(opposite)* in which the master bath faces east to catch the morning sun. Larson-Hughes and his architect, David Galler, prefer the tub near the largest windows. "This wouldn't be practical if tub and shower were in the same enclosure," he says. "But by separating the two, you can have a tub with a view."►

5 A simple white background with lots of light makes a canvas for warm, personal touches added by designer Mariette Himes Gomez: wood frames, wicker, graphic shades, rich rug and garden chair. Fabric for shades, Brunschwig & Fils. Towels, Polo/Ralph Lauren.

6 When this 1920s San Francisco house was built, the bathroom had no window. "The adjacent room houses the tub, sink and large skylight," says designer David John Modell. "So I installed an interior window to borrow daylight." Translucent leaded-glass panes echo the 1920s pattern of black and white tile.

7 In this Long Island, N.Y., bath, designer Mariette Himes Gomez set doors for shower and toilet at an angle to carve out space in a bath of ordinary size.



FOR NUMBER 5 FLOOR PLAN, SEE PAGE 93





MICHAEL DUNNE



JEFF McNAMARA

Revive the spirit with traditional details—like wood floors and handcrafted beams. Soothe the body with all the latest luxuries

The options multiply dramatically when you add on a new bath. Whether you fancy soaring ceilings, exposed beams, leaded-glass transoms or vintage copper tubs, the choices are now available. In this Shelter Island, N.Y., addition *(right)*, the owner, architect Dale Booher, relishes long soaks. So the sculptural tub takes center stage—as do the French doors framing a garden view. Shower and toilet have private areas *(on the left)*. In central France the owner copied a small tower for an addition *(above)*. Inside, carpenters used 18th-century techniques. "The wood is not old," says the owner, "so I painted it."■

Writers ELIZABETH H. HUNTER *and* JANE MARGOLIES

FOR NUMBER 9 FLOOR PLAN, SEE PAGE 93
FOR MORE DETAILS, SEE PRODUCT INFORMATION

8 A new addition is flavored with the past: an old copper tub, a marble-topped washstand, an 18th-century screen. Wallpaper in flattering apricot shades complements the gray beams.

9 Wide pine flooring, cedar beams and a huge antique mirror bring old-time comfort into this addition. Glass table, Bergdorf Goodman. Wood table, Dennis Miller.



MODERN GOES MELLOW

Charles Gwathmey throws some curves in a Connecticut split-level

It's been close to three decades since Charles Gwathmey first picked up a T square and began practicing his brand of modernism. Today, his firm, Gwathmey Siegel, is famous for its pure geometric buildings. Now, architect Gwathmey, at 50, is moving beyond minimalism in projects like a renovated barn for Steven Spielberg and an addition for Frank Lloyd Wright's Guggenheim Museum. Here, in a multi-level three-bedroom Connecticut house, Gwathmey has added mahogany, friendly details and easy curves to the familiar right-angled box. The result is modern—but richly homey.►



For Robert and Ruida Garey, the new house offers an antidote to city stress. A curved glass wall opens the back to the outdoors. The cedar-sided front *(left)* is more private. Located at the intersection of a hill and stream, the house, says Gwathmey, "became the knuckle of the site."



At the back, a two-and-a-half-story glass wall brings in the outdoors. But a comforting grid makes it feel like home

For Robert and Iraida Garey, who work hard and travel extensively, this house's peaceful mood has made all the difference. Mostly, it's the close marriage of the surrounding landscape with the design that's so sheltering. "From the moment you walk through the front door," says Charles Gwathmey, "the house and site reveal themselves simultaneously." Stepping inside, you walk into a light-filled stair hall. Just as the site steps upward, so does the house: You must climb half a level to reach the kitchen, dining and living rooms. Continuing through the house, you see more and more of the outdoors until, finally, in the living room, a curved glass wall seems to bring in the whole hill and stream.

While this two-and-a-half story living room is proportioned to stand up to the hill, it is broken down to human scale by the grid of the windows, the balcony, the fireplace and the columns, so the space does not seem overwhelming. Rich materials—mahogany floors, marble table and countertops—and embracing curves also soften the vertical space.

Up another half level is the guest wing, above the triple garage. Set at a right angle to the rest of the house, it is a separate, private place that can be reached from the stair hall. With its own views and exterior stairs to the pool, the guest wing is also closely connected to the outdoors.

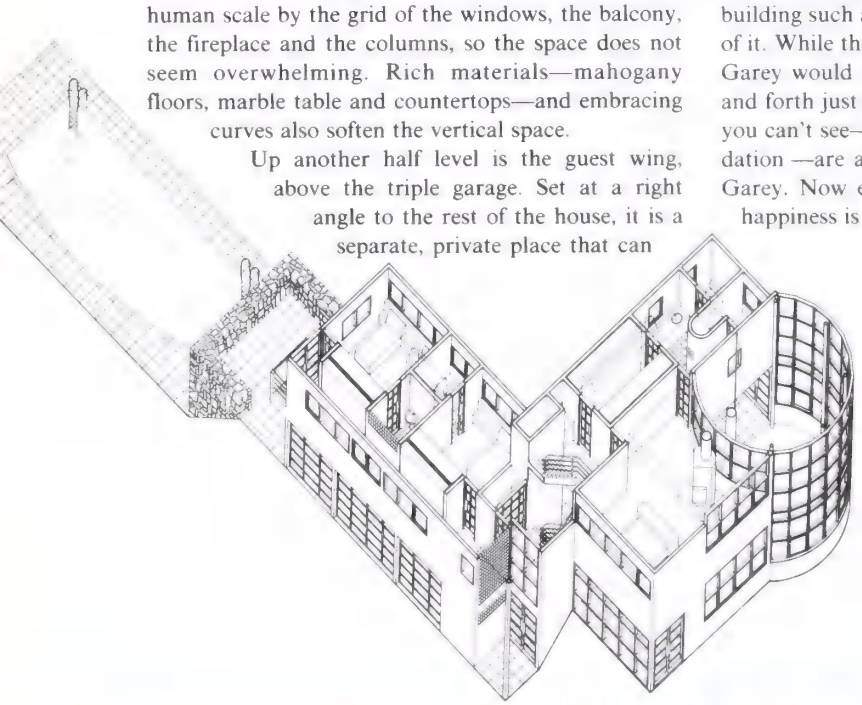
On the next level is the master bedroom. An interior window follows the curve of the mahogany-gridded window encircling the living room, and allows the Gareys to see across the living room to the outdoors. The room is anchored by a triangular fireplace.

Reflecting on the house, Gwathmey says: "When you're there, it's very quiet, soft and forgiving. As a protective place, it does everything a house should do, yet it transcends that to also provide a dialogue between nature and a man-made object."

Because Charles Gwathmey believes that "it is the obligation of the artist to constantly explore and redefine," he cherishes clients like the Gareys, who provide the opportunity. As for the Gareys, to reassure those who might worry about the anxieties involved in building such a special house, they loved every minute of it. While the house was under construction, Robert Garey would often spend an entire day driving back and forth just to spend 20 minutes there. "The things you can't see—the skeleton and the round brick foundation —are as beautiful as what you can see," says Garey. Now everything I want in terms of personal happiness is here."■

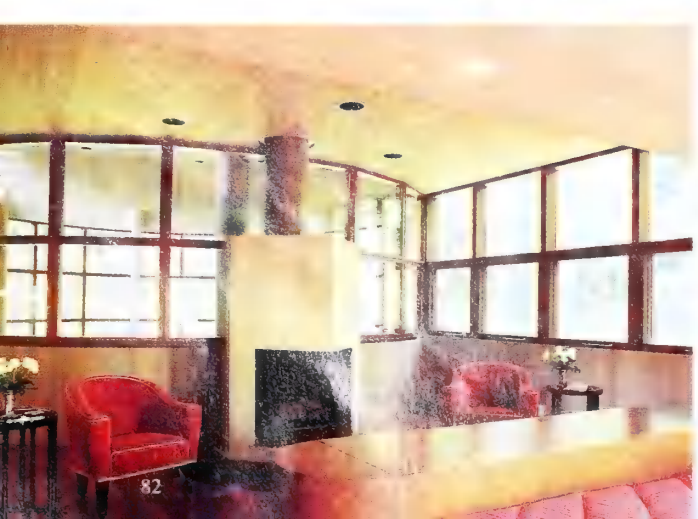
—SUSAN ZEVON

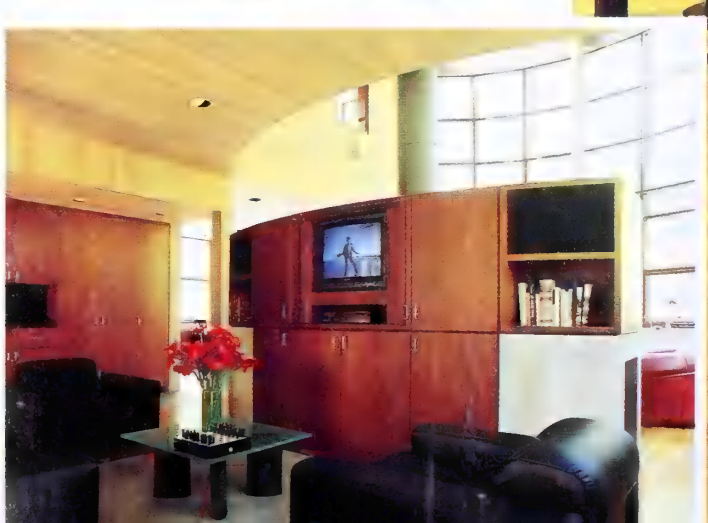
Photographer LANGDON CLAY





Leather sofas by Robert Venturi and a coffee table by Gwathmey Siegel punctuate the living room *(opposite)*. Sculpture next to the fireplace by Lynda Benglis, courtesy Paula Cooper Gallery. On the other side of the fireplace *(below)*, cabinets house electronics and set off a second living area. Coffee table, Koch + Lowy. Rug by Shelton, Mindel & Associates, from V'Soske. In the master bedroom *(below left)*, a raspberry quilt from Frette.







QUICK COOK

CATCH DINNER AND A MOVIE—AT HOME. THE PERFECT CHOICE? ZESTY PENNE WITH SMOKED CHICKEN. YOU PICK THE FLICK

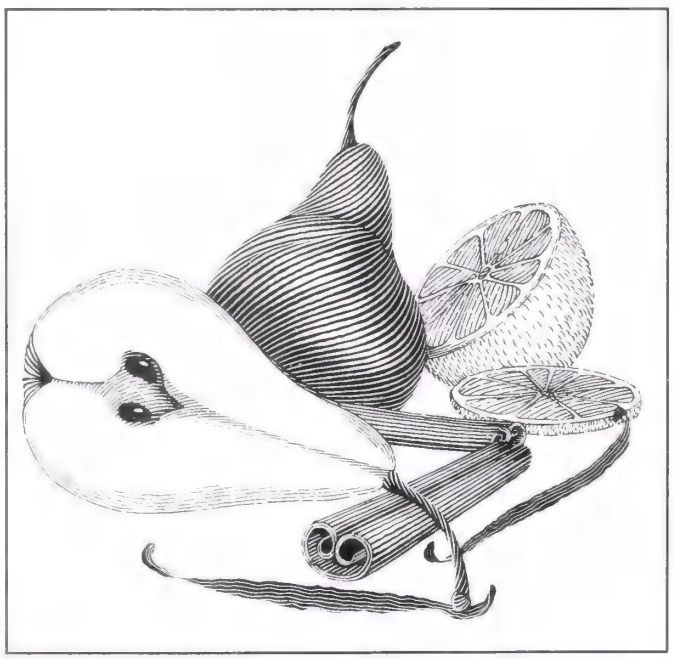
Lately, my favorite way to spend a cold winter night is tucked inside, cozying up to a movie on the VCR with a comforting—but light—home-cooked meal. This pasta dish does the trick. Serve it with a velvety Merlot from Louis Martini. The egg yolk-free pear soufflés are a healthy, heavenly finish. Menu serves 4. —RICHARD SAX

PASTA WITH CHICKEN AND PEPPERS

6 large garlic cloves
2 tablespoons olive oil
1 small red onion, thinly sliced
1 yellow bell pepper, thinly sliced
2 scallions, trimmed and thinly sliced
1/4 teaspoon dried red pepper flakes
1 1/2 cups julienned smoked chicken
Pinch salt
12 ounces penne
2 bunches escarole, trimmed and cut lengthwise into 1 inch wide ribbons
12 ripe cherry tomatoes, halved
Freshly grated whole nutmeg, to taste
Pepper, to taste
Freshly grated Parmesan cheese

☐ Place garlic cloves in a shallow baking pan and drizzle with 1 tablespoon oil. Roast in a preheated 400° F oven 20 minutes, or until tender. Cool. Peel and halve lengthwise.

☐ In a large skillet over medium heat, heat remaining olive oil. Add onion, bell pepper, scallions and red pepper flakes, and stir-fry until onion is crisp-tender. Add chicken, garlic and salt, and cook 1 minute. Set aside.



☐ In a large pot of boiling water, boil pasta 6 to 8 minutes. Add escarole and cook 4 to 5 minutes longer, or until pasta is al dente and escarole is just tender. Drain pasta and escarole, reserving 1 cup of the cooking liquid.

☐ Return pasta and escarole to the pot; add vegetable-chicken mixture, tomatoes and nutmeg. Heat through, adding reserved liquid as needed to moisten. Season to taste. Serve with Parmesan cheese.

LIGHT PEAR SOUFFLES

1 1/2 pounds pears, peeled quartered, cored and cut into coarse chunks
1 1/2 tablespoons fresh lemon juice
1/2 teaspoon ground cinnamon
1/2 teaspoon allspice
1 4-inch length vanilla bean, split lengthwise
1/4 cup cold water
2 1/2 tablespoons pear brandy or Armagnac
4 egg whites, at room temperature
Pinch salt
2 1/2 tablespoons sugar
Confectioners' sugar

☐ Butter and sugar four 10-ounce soufflé dishes; refrigerate until chilled.

☐ In a large, heavy saucepan, combine first 7 ingredients. Cover and simmer, stirring once or twice, until pears are tender, 7 to 10 minutes. Uncover and simmer 5 more minutes, mashing pears with wooden spoon until thick and chunky. Add brandy; cook 1 minute. Remove from heat, discard vanilla bean; cool to lukewarm.

☐ In a medium bowl, beat egg whites with salt until they form soft peaks; gradually add sugar, beating 1 minute longer.

☐ Fold 1/3 of whites into pear mixture to lighten, then fold in remaining whites. Pour into prepared dishes. Smooth tops, then run finger around the rim to form a "high hat."

☐ Place on a baking sheet in lower 1/3 of a preheated 400° F oven. Bake 12 minutes, or until puffed. Sprinkle with confectioners' sugar.■

BRIAN CALLANAN

SPA FOOD COMES HOME

Today, everyone's eating smarter. We've gone beyond fad diets and quick fixes to more sensible, healthy eating. Showing the way are chefs at top spas. Recently we asked four favorites what's on the menu—and found, for example, that even beef medallions and chocolate madeleines *(right)* are guilt-free indulgences. We discovered the best spas to visit, too ▶



PLATE *(TOP)*, BERGDORF GOODMAN. OTHERS, WOLFMAN-GOLD & GOOD COMPANY.

"If you use oil, make it special—Oriental sesame or extra-virgin olive oil"



PLATE (TOP), GLASS, NAPKIN, CONRAN'S; PLATE (BOTTOM), HENRI BENDEL; FLATWARE, WOLFMAN-GOLD & GOOD COMPANY

Chef Michael McVay and nutritionist Cheryl Hartsough *(top)* of Miami's Doral Saturnia never omit dessert. Pita with chicken-fennel salad is followed by whole-wheat carrot cake *(above)*. Calories: 435.



PITCHER, SWEET NELLIE; MUG, HENRI BENDEL; BOWL, PLATE, CONRAN'S

At Norwich Inn in Connecticut, Dan Kucharski's bolstering breakfast includes yogurt with eye-opening fresh fruits and warm, spicy pumpkin muffins *(above)*. Calories: 300.

"Food must look good on the plate—we eat with our eyes first"





BASKET, PLATE, WOLFMAN-GOLD & GOOD COMPANY; NAPKIN, HEN

Contrasts of texture, color and temperature are especially important in light meals, says Dan Kucharski *(above)*. At lunch, he teams hearty seafood chowder with a crunchy cucumber salad. Calories: 180.





Franklin Biggs, of The Claremont Resort and Spa in California, revs up meals with rousing flavor. Broiled tuna is topped with papaya salsa *(above)*. White-chocolate mousse is the unexpected finale. Calories: 400.

It's been a decade of change for health spas. Once dismissed as mere "fat farms" for fast weight loss, today's spas offer thoughtful approaches for long-term health. "On an extremely spartan diet," says Dan Kucharski of Connecticut's Norwich Inn, Spa & Villas, "you feel cheated and are likely to binge later." The spa chefs here all serve totally satisfying meals that not only look and taste good, but are oh-so-good for you. They also give take-home cooking tips. So once you've been introduced to healthy eating, you can stick with it.

And that's easy, when the food offers so much. Why not try Michael McVay's shrimp Caesar salad, beef medallions with mushrooms and green peppercorns, and a few chocolate madeleines *(first page)*? Better yet, adopt the low-fat, low-salt cooking methods that make any dish healthier.►

Chef Biggs offers wine with dinner, but just a glass. Crisp white Zinfandel accompanies white-bean salad and lamb loin *(below)*. Just desserts: red Zinfandel granité and poached pears. Calories: 521.

"There should be a little sin every day—moderation, not deprivation"



PLATE *(TOP)*, CONRAN'S; PLATE *(BOTTOM)*, WOLFMAN-GOLD & GOOD COMPANY

"With the high-protein diets of the past, I really had to work to keep calories down. Now, with complex carbs, it's a lot easier"



PLATE, CONRAN'S, FLATWARE, WOLFMAN-GOLD & GOOD COMPANY



A founding father of spa food, Cal-a-Vie's Michel Stroot pairs acorn-squash soup and asparagus-stuffed chicken breasts *(below)*. Chocolate-marbled "cheesecake" is made with tofu. Calories: 623.

No one misses the mozzarella in Michel Stroot's gutsy low-fat pizza *(above)*. Whole-wheat crust is topped with goat cheese. Sesame-soy-ginger dressing perks up spinach salad. Calories: 285.



PLATE, *(TOP)* FLATWARE, HENRI BENDEL. PLATE *(BOTTOM)*, BERGDORF GOODMAN. BOWL, SWEET NELLIE

Spa food didn't just spring full-blown from one chef's toque blanche. Evolving since the 1970s, this sophisticated cooking draws on the health-food trend, nouvelle cuisine and the latest facts on nutrition. It emphasizes complex carbohydrates—fruits, vegetables and whole grains. Just-picked herbs and spices make the wholesome ingredients sing. Inventive chefs have devised techniques to reduce fat and salt—and enhance natural flavors. Soups are thickened with vegetable purees, not flour. Sauces are made "creamy" with a splash of low-fat milk. Fish and chicken are broiled, poached or grilled—rarely sautéed, never fried. And, equally important, chefs pamper us while we eat right. They present foods with style, and set the table with fine china and flowers.

This light cuisine has grown so popular, it's moved beyond the spas. New York's prestigious The Four Seasons introduced its Spa Cuisine in 1983, and restaurants all over the country have since added spa food to the menu. Now, with these recipes, you can bring it all home.■

Editor SARAH BELK *Writer* JANE MARGOLIES
Photographer JESSE GERSTEIN

RECIPES BEGIN ON PAGE 96

FOR DETAILS, SEE PRODUCT INFORMATION

HOW THE SPAS SHAPE UP

By AIMEE LEE BALL



Whether you want to cool down or work out, here's where to go



Unfair as it seems, grown-ups do not go to camp—a bit of bad planning by the gods of just rewards or whoever you believe is responsible for these things. What grown-ups seem to do instead is to grab two weeks of every year to lie in the sun like beached whales, drinking too many Bloody Marys and eating too much cheesecake.

The spa offers the virtuous vacation. It is camp for adults, a blend of the sybaritic and the sacrificial, a modern respite quite in keeping with the way many people are choosing to live: healthy, active, with a definite hit of feel-good fun and some of the pleasurable indulgences that signify TIME OUT. A spa can provide fine-tuning if you are in good shape, or a jump start to self-improvement—a way of turning good intentions into good habits.

A few tips for those who've never been: Do not be intimidated, even if you don't know a hamstring from a ham sandwich. By the time you leave you'll know—your muscles will be talking to you. Spa personnel tend to be uniformly cheerful folk, eager to initiate the uninitiated.

Any spa worth its sea salt will do some basic testing when you arrive, from blood pressure to cholesterol count and body fat density. You would be foolish to refuse these tests, even if results fall into the category of Things You'd Rather Not Know.

Spas are now such big business—$500 million a year—that there is►

"Waterworks" classes mean laps of luxury at Connecticut's Norwich Inn, Spa & Villas *(left)*. *Below:* Fashion designer Carolina Herrera showing her form at the Tuscan-inspired Doral Saturnia International Spa Resort, in Miami.



HOW THE SPAS SHAPE UP

Continued from page 89

huge variety available coast to coast, from no-frills, where dessert is an apple, to plush, where your body is rubbed with a cream of crushed pearls. At the Golden Door in Escondido, Calif., a maid washes your underwear everyday. By contrast, at the Wooden Door in Lake Geneva, Wis., you bring your own sheets and towels. As in life, the rule here is: You get what you pay for.

At most spas everything but the sauna (and sometimes *even* the sauna) is coed. But unless you are a natural beauty, abandon all hope of looking good while you are actually *at* the spa. You'll be wearing lumpy clothes, your hair will frizz in the whirlpool, and you won't want to put makeup on top of your newly facial-ed complexion. *Nobody* looks good.

CHOOSE FROM NO-FRILLS FITNESS OR COUNTRY CLUB PLUSH





Top: The Mexican-Colonial-style dining room of Rancho La Puerta, in Tecate, Mexico. *Above:* Yuichi, a popular instructor at the Golden Door, demonstrates his own brand of jazz.

Some spas provide you with shorts, sweats and other uniforms you'll need. Otherwise, pack plenty of changes of workout clothes—you don't want to spend time washing leotards at night. Check the dress code before you go: At many spas you are welcome to wear warm-ups in the dining room.

Norwich Inn, Spa & Villas

This country inn, built in 1929 as a comfortable pit stop for travelers between New York and Boston, was restored five years ago with a spa adjunct—distinctly feminine, with white wicker and a profusion of fresh and dried flowers, four-poster beds and Casablanca fans in most rooms. You can try "waterworks" in the pool, "limber and tone" classes (with vaudeville kicks timed to "Sadie, Sadie, Married Lady") and a low-impact "Connecticut Workout." Meals for 30 guests (50 on weekends) are exquisitely arranged with premium ingredients (it would be lucrative to have a raspberry concession here). When dinner is whole-wheat pasta primavera, everyone stares unabashedly to make sure no one gets a bigger portion. Reward comes in the form of a hydrotherapy tub or a manicure that includes dipping your hands into hot peach-scented paraffin. Evening lectures are actually informative. Did you know, for instance, that the best sleeping position is on your side, knees bent, with the pillow between your legs, not under your head? The details: The Norwich Inn, Spa & Villas, Norwich, Conn.; 800-892-5692. Two-day program: $490 to $560 double, $575 to $715 single. Five-day program: $1,337 to $1,512 per person double, $1,550 to $1,900 single.

New Age Health Spa

New Yorkers and New Englanders used to come here for physical and spiritual cleansing—the emphasis was on juice fasts and high colonics. Some guests still swear by these things and seek out Zen consultations ($50 extra) or astrology readings ($100), but the new owners have upgraded, offering more traditional spa niceties such as Dead Sea mud packs and Shiatsu massage, aerobics and lap swimming. The camp theme prevails, with rooms ranging from plain dorm-style to cabin charm, but the surrounding Catskills are glorious. If you bring hiking boots—and stamina—you can go on a 10-mile trek through Minnewaska National Park, with its cobalt-blue lake, carrying a backpack with your own water supply and a PB&J for lunch (made with no-sugar jelly). Several menus are offered in the rustic dining room, but the kitchen is most successful at simple foods in their raw or nearly raw state. A bowl of boiled potatoes is set out for round-the-clock nibbling. (Eating a complex carbohydrate is like putting seasoned wood on a fire—it's fuel that burns quickly.) Make your own decisions about the nude sunbathing. The details: New Age Health Spa, Neversink, N.Y.; 800-NU-AGE-4-U. Two-day program: $186 to $264 per person double, $279 to $431 single. One-week: $583 to $827 double, $875 to $1,351 single.

REWARD FOR HARD WORK: FACIALS AND A PEACH-SCENTED MANICURE

Doral Saturnia International Spa Resort

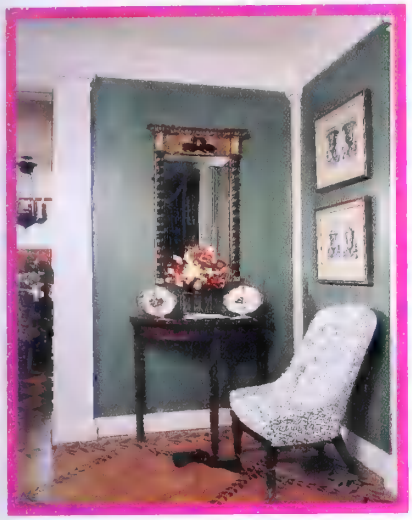
A sister spa in Tuscany, Italy, has provided the inspiration for European luxury here—this is like visiting your very

(Continued on page 106)

JOHN DURANT

CLOSE-UPS

By PHYLLIS BARTLETT



FELICIANO

THE GREEN ROOM

Expect to see designers using more soft greens *(left)* this year. "Their silvery quality makes lichen greens a wonderful foil for warm tones," says Margaret Walch, Associate Director of CAUS (Color Association of the US). Here, in a foyer from the Boston house on page 61, decorator Mark Hampton showcases moss green in a traditional way, using strié-painted walls, warm wood tones, a gilt-framed mirror.



JEFF McNAMARA

This dramatic screen from GuildMaster makes a room of its own — like the screens featured on pages 66 to 69. Each of the 17-1/2-by-75-inch panels with bevel-edged squares is hand-carved from one piece of wood. Bright colors point up the details of recessed panels. The screen's soft finish comes from applying seven to 10 layers of paint, some with a slight spatter effect. If you like this look, you might adapt the painted effects on an unfinished screen.

LEAVES OF GLORY

"Lemon leaves are the easiest to work with for this sphere," says florist James Goslee, who coordinated Isabel Fowlkes's greenery *(page 45)*. Here, he used a Styrofoam ball from a hobby shop, tacked on leaves with straight pins. Goslee often uses other leaf varieties and colors and chooses containers (cachepots, planters, baskets) with different shapes.



LANGDON CLAY

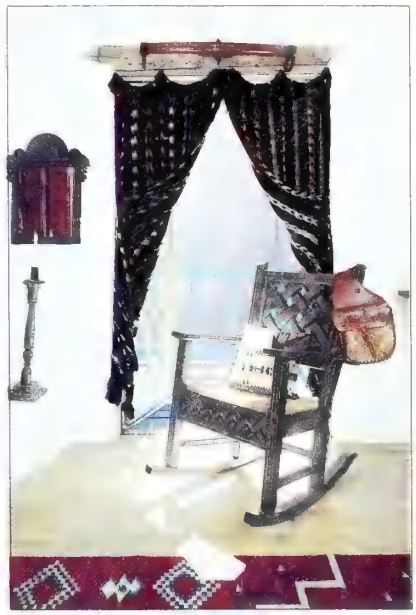


CHECKERED PAST

Does your taste run to Victorian bath fixtures? Try dramatizing an authentic claw-foot tub with a snappy coat of painted checks *(page 73)*. Notice that the slight irregularities add to the hand-painted charm. And combinations of two other colors would work as well. Longing for such a tub? Search at house wreckers and salvage companies.

PERSONAL WEST

Weaver Chris O'Connell's home and shop overlap *(page 56)*. In her bedroom, she lives with her personal crafts collection. The curtains are antique Guatemalan shawls. Her mirror is 1830s New Mexican tinware. A candlestick is rare pre-1900 Mexican. And her "most comfortable" chair is Galisteo, N.M., craftsman Peter Gould's rocker. ■



CHRIS MEAD



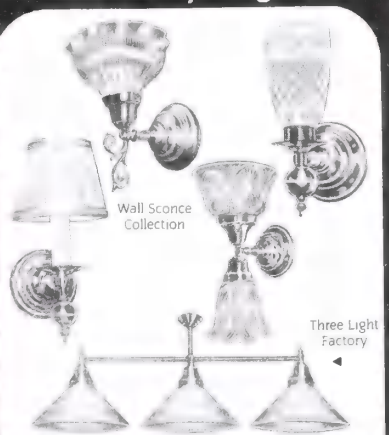
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GOURMET-STYLE MICROWAVING

By MARCIA CONE and THELMA SNYDER

HEALTHY COOKING—FAST—WITH THE MICROWAVE OVEN

In the midst of New Year's resolutions? The microwave oven can actually help. Food generally cooks faster and with less liquid in a microwave, so more heat-sensitive and water-soluble nutrients (like vitamin C) are retained. Fast cooking also means better natural flavors—which lessens the need for salt. And that bane of all diets—fat—can practically be eliminated because food sticks less to microwave cookware. Here, from our newest book, *Microwave Diet Cookery* (Simon and Schuster, $18), is a 266-calorie menu to get your year off to a healthy start. Begin by freezing the yogurt and preparing the apples, then proceed to the soup, scallops and broccoli. If your calorie-cinching permits, pour yourself 3 ounces of dry white wine, such as a 1987 Chardonnay or Sauvignon Blanc from California's new Masson Vineyards. Menu serves 4.

CARROT SOUP WITH CINNAMON

Research shows that people who begin lunch or dinner with soup consume, on the average, 80 fewer calories per day. Soup satisfies and fills your stomach, in a way that not even crackers or a big glass of water can.

- **1 cup grated carrots**
- **2 tablespoons finely chopped onions**
- **2 cups chicken broth**
- **1/2 teaspoon ground cinnamon**
- **1/4 teaspoon freshly ground pepper**
- **Ground red pepper, to taste**

☐ In a 1-1/2-quart microproof casserole, combine carrots, onions and 2 tablespoons broth. Cover tightly with plastic wrap, turned back slightly, and microcook on high 2 minutes. Stir in remaining ingredients. Cover and microcook on high 3 to 6 minutes more, or until heated through. Calories: 27 per 1/2-cup serving.

SESAME-TOPPED SCALLOPS

Cooking with wine adds flavor, but very few calories (most of the calories are in the alcohol, which evaporates after a few minutes' cooking time).

- **4 teaspoons sesame seeds, toasted**
- **1 cup thinly sliced celery**
- **1 cup whole mushrooms, wiped clean with a damp paper towel and thinly sliced**
- **1 pound fresh bay scallops**
- **4 teaspoons fresh lemon juice**
- **4 teaspoons dry white wine**
- **1 teaspoon paprika**
- **Freshly ground pepper, to taste**

☐ To toast sesame seeds, spread seeds evenly on a paper towel or paper plate. Microcook on high 2-1/2 to 4 minutes, or until lightly toasted and heated through, stirring halfway through cooking.

☐ In four 8-ounce ramekins, divide and layer celery, mushrooms and scallops. Sprinkle with lemon juice, wine and sesame seeds. Season with paprika and pepper.

☐ Place ramekins in a circle in the microwave with at least a 1-inch space between them. Cover loosely with waxed paper. Microcook on medium 5 to 7 minutes, or until scallops are opaque and cooked through. Calories: 126 per serving.

BROCCOLI WITH LEMON

Broccoli adds vitamin C and fiber to your diet, which may help ward off cancer.

- **1 pound broccoli, trimmed and cut into 4" long spears**
- **1 medium lemon, thinly sliced**
- **2 tablespoons water**

☐ Arrange broccoli like wheel spokes, with florets toward the center, on a 10-inch round microproof serving dish. Place lemon slices over stalks. Sprinkle with water. Cover tightly with a lid or plastic wrap, turned back slightly, and microcook on high 6 to 8 minutes, or until tender, rotating the dish after 3 minutes. Calories: 26 per 2 stalks broccoli.

BRANDIED APPLES WITH FROZEN VANILLA YOGURT

Recent research indicates that calcium intake may help control blood pressure. So indulge in calcium-rich yogurt, "sweetened" with vanilla rather than sugar.

- **1/2 cup plain low-fat yogurt**
- **1 teaspoon vanilla**
- **1/2 teaspoon grated whole nutmeg**
- **1 tablespoon brown sugar**
- **1 tablespoon brandy**
- **1 teaspoon fresh lemon juice**
- **1/2 teaspoon ground cinnamon**
- **2 firm cooking apples (such as McIntosh) peeled, cored and thinly sliced**

☐ In a small bowl, combine yogurt, vanilla and nutmeg. Cover and place in the freezer until serving time.

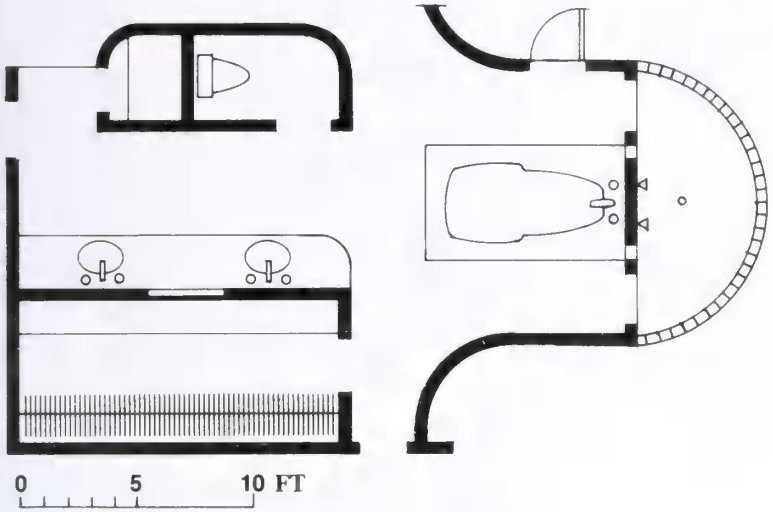
☐ In a 9-inch pie plate, combine brown sugar, brandy, lemon juice and cinnamon, to make a syrup. Microcook on high 1 minute. Stir in apple slices. Cover with waxed paper and microcook on high 2 to 3 minutes, or until apples are tender but not mushy, stirring once. Stir again to coat apples lightly.

☐ To serve, place 2 tablespoons frozen yogurt on each dessert plate and distribute apples and syrup evenly among plates. Calories: 87 per serving. ■

THE NEW BATH—FLOOR PLANS

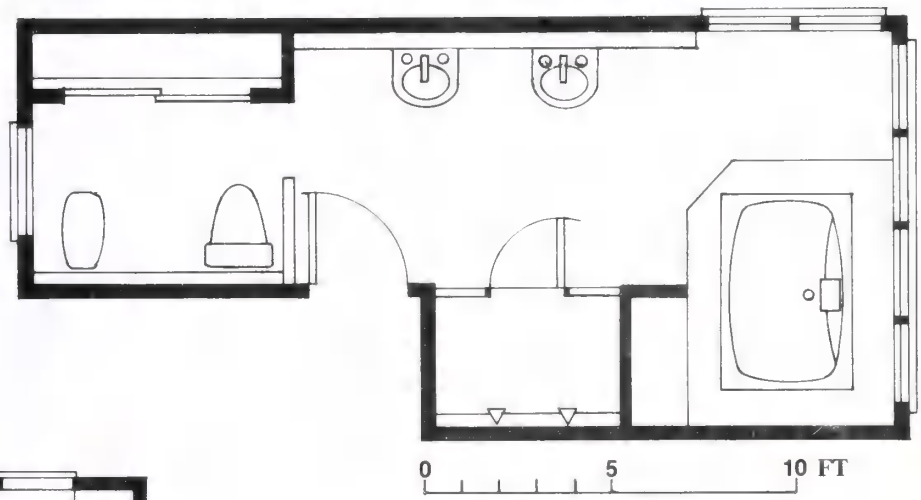
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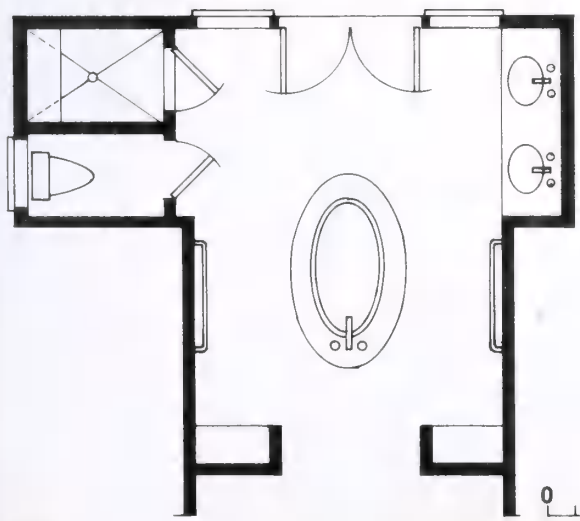
Luxury in the bath comes from lots of storage and separate areas for tub, shower and dressing rooms



1 This California bath stays away from hard edges and sharp corners. Richard Elmore designed a retreat where even the walls help create an atmosphere of gentle pampering—from the gracefully rounded glass brick of the shower area to the curved hallways leading out of the bath on each side of the tub. A walk-in closet behind the sink wall creates a separate dressing room.

5 Builder Robert Larson-Hughes, who always includes luxurious closets in his master baths, points out that storage is especially important when pedestal sinks are used rather than basin sinks with cabinets below. This New York bath has a linen closet opposite the toilet and bidet. Open shelves between tub and shower enclosure hold soap and personal items.





9 One of the greatest advantages of building a separate enclosure for the shower is that the same space can be used as a steam room. In his own shower-steam room, architect Dale Booher built a bench to sit on. More built-ins on each side of the wide doorway leading from the bath into the master bedroom: linen storage on the right, a dressing table on the left.■



Ornaments shown actual size.

The Ladies of Fashion

Christmas Ornaments



Shown actual size.

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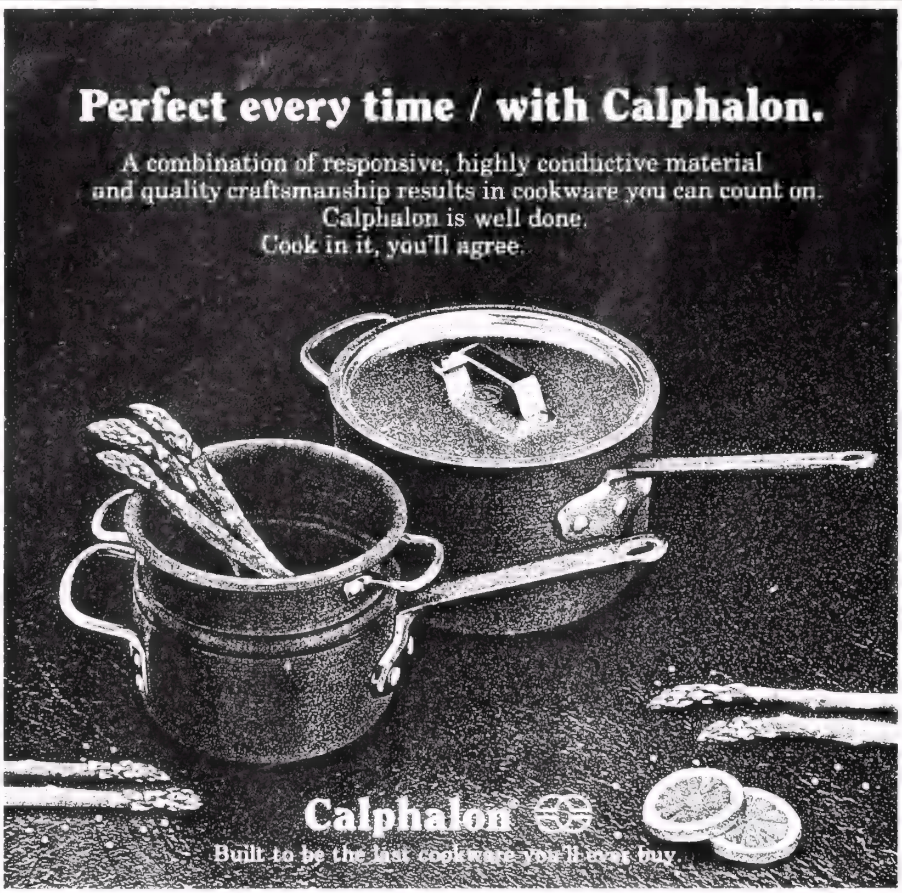
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SPA FOOD COMES HOME

Continued from page 88

GRAPEFRUIT CAESAR SALAD

Dressing:

- 1 cup 99-percent-fat-free cottage cheese
- 1/2 teaspoon freshly ground pepper
- 2-1/2 medium anchovies, rinsed well
- 1/4 cup water
- 1/4 cup skim milk
- 2 tablespoons fresh grapefruit juice
- 2 large cloves fresh garlic, crushed
- 6 tablespoons light olive oil
- 2 ounces (1/2 cup) freshly grated Parmesan cheese

Salad:

- 1 head romaine lettuce, washed and trimmed
- 6 ounces shrimp, shelled and deveined
- 2 grapefruits, peeled and sectioned

☐ Make dressing: In a food processor or blender, process all ingredients, except Parmesan cheese. Blend at a high speed, until well blended. Fold in Parmesan and chill. Makes 1-1/2 cups dressing, 38 calories per tablespoon.

☐ Make salad: Divide all ingredients among 6 plates; drizzle each with 1 tablespoon dressing. Makes 6 servings, 95 calories each.

BEEF MEDALLIONS WITH MUSHROOMS

- 1-1/2 pounds beef loin, trimmed of all fat and cut into 12 two-ounce medallions
- 1 teaspoon freshly ground pepper
- 1 teaspoon light sesame oil
- 1-1/2 pounds mushrooms, wiped clean
- 1/2 teaspoon dried thyme
- 1 tablespoon drained brine-packed green peppercorns
- 1/2 cup beef stock

☐ Season beef medallions with black pepper. In a large skillet coated with sesame oil, over high heat, sear medallions 30 seconds on each side, until browned on the outside but still very rare on the inside. Transfer beef to a baking dish and set skillet aside. Cover beef and cook 4 minutes in a preheated 375° F oven, until medium-rare, or to desired doneness.

☐ Heat the skillet and any juices that remain from sauteing the beef. Add mushrooms, thyme, green peppercorns and 2 tablespoons beef stock, and saute. Add enough stock to keep mushrooms from sticking, until mushrooms are browned lightly and wilted. Place mushrooms on a serving platter; top with medallions. Makes 6 servings, 275 calories each.

CHOCOLATE MADELEINES

- 5 ounces semisweet chocolate
- 3 tablespoons low-fat milk
- 1 cup sugar
- 2 tablespoons unsalted butter, at room temperature
- 3 eggs
- 1-1/2 cups fresh-brewed espresso or extra-strong coffee, chilled
- 1/2 cup Madeira wine
- 1 cup whole-wheat pastry flour
- 1 cup unbleached flour
- 2 teaspoons baking soda
- Confectioners' sugar, for dusting

☐ In a double boiler over very low heat, melt chocolate with milk, stirring constantly with a wooden spoon until blended. Set aside to cool.

☐ In a medium bowl cream together sugar and butter until light and fluffy. Add eggs, 1 at a time, beating well after each addition. Beat in chocolate mixture until well blended.

☐ In a small bowl combine coffee and Madeira. In another bowl combine flours and baking soda. Blend coffee mixture and flour mixture into chocolate mixture, 1/3 at a time.

☐ Spray madeleine pan lightly with vegetable-oil spray. Pour in batter. Bake in a preheated 350° F oven 8 to 10 minutes, or until center springs back when touched. Unmold onto a rack to cool. Dust with confectioners' sugar. Makes about 40 madeleines, 38 calories each.

SPA PUMPKIN MUFFINS

- 2 cups whole-wheat pastry flour
- 3/4 cup nonfat dry milk powder
- 3 teaspoons baking powder
- 1/2 teaspoon ground allspice
- 1/2 teaspoon ground cinnamon
- 1 cup Post Grape-nuts brand cereal
- 3/4 cup raisins
- 2 eggs plus 1 egg white
- 1/3 cup safflower oil
- 1/3 cup brown sugar
- 1-1/3 cups mashed cooked pumpkin
- 1/3 cup water

☐ In a bowl mix flour, dry milk, baking powder and spices.

☐ Add cereal and raisins.

☐ In a separate bowl beat together eggs, oil, brown sugar, pumpkin and water.

☐ Add moist ingredients to dry, stirring until just combined. (The mixture should appear lumpy; do not mix until smooth.)

☐ Spoon batter into paper-lined 2-inch-muffin pans, filling cups only 2/3 full. Bake in a preheated 350° F oven 15 to 20 minutes, or until muffins spring back when touched. Serve warm. Makes 12 large muffins, 225 calories each.

CHICKEN SALAD IN PITA

Salad filling:

- 1/2 pound boneless cooked chicken breast, cut into 1/4-inch pieces
- 1/2 cup fresh orange segments
- 1/2 cup finely diced celery
- 1 cup finely diced fresh fennel
- 1/4 cup onion, finely chopped
- 1/8 cup fresh parsley, chopped
- 1/2 teaspoon freshly ground pepper
- 1 cup low-fat ricotta cheese

Sandwich:

- 4 small whole-wheat pita rounds
- 1 medium fresh tomato, thinly sliced
- 1/2 cup bean sprouts
- 2 cups romaine lettuce, rinsed well and trimmed

☐ Combine all salad ingredients in a bowl and chill.

☐ Make sandwiches: In each pita pocket, place 2 slices tomato, pinch of sprouts and a little romaine lettuce with 1/2 cup of chicken salad. Makes 4 servings, 345 calories each.

CARROT CAKE

- 3/4 cup sifted all-purpose flour
- 3/4 cup whole-wheat pastry flour
- 1/2 cup sugar
- 2 teaspoons baking powder
- 1 teaspoon ground cinnamon
- 1/2 teaspoon ground nutmeg
- 1/2 teaspoon baking soda
- 1/2 teaspoon salt
- 1 egg
- 1/2 cup nonfat yogurt
- 2 tablespoons vegetable oil
- 1 cup grated carrots

☐ In a medium bowl mix all ingredients with a wooden spoon. Lightly oil and flour the bottom of an 8-by-8-inch cake pan. Spread an even layer of batter in the pan. Bake in a preheated 350° F oven 30 minutes, or until a cake tester comes out clean. Cool in the pan; invert onto a serving plate. Cut into 2 inch squares. Makes 16 pieces, 90 calories each.

SEAFOOD CHOWDER

- 1 tablespoon extra-virgin olive oil
- 2 teaspoons minced garlic
- 1 small onion, chopped
- 1 medium stalk celery, coarsely chopped
- 1 medium carrot, peeled and sliced into 1/8-inch-thick slices
- 2 scallions, green part only, sliced into 1/4-inch pieces
- 1 medium tomato, peeled, seeded and chopped
- 3 sprigs fresh thyme (or 1 teaspoon dried)
- 2 to 2-1/2 cups vegetable broth (recipe follows) or water
- 1 medium boiling potato, diced into 1/4-inch pieces
- 1 cup dry white wine
- 1 cup low-sodium canned tomatoes
- 6 littleneck clams in the shell, scrubbed
- 6 mussels in the shell, scrubbed
- 6 sea scallops, rinsed well
- 4 ounces skinless, boneless cod or scrod, cut into 2-inch pieces
- Freshly ground pepper, to taste
- Salt-free vegetable seasoning (available at health-food stores), to taste
- Fresh parsley or chervil, to garnish

☐ In a large, heavy saucepan or Dutch oven over medium heat, heat the oil. Add next 7 ingredients and sauté until vegetables are tender yet still retain their color. Add vegetable broth and potato and bring to a boil. Reduce heat and simmer 5 minutes, until potato is tender. Add wine and tomatoes and simmer 5 minutes.
☐ Raise heat and return to a boil; add clams and mussels. Reduce heat to low and simmer, covered, to steam until shellfish open. Add scallops and scrod. Simmer 20 minutes, or until all seafood is cooked through. Add pepper and vegetable seasoning, and divide chowder evenly among 6 bowls. To serve, garnish with fresh parsley or chervil. Makes 6 servings, 105 calories each.

VEGETABLE BROTH

Wash, trim and coarsely chop 2 onions, 3 carrots, 4 celery stalks, 2 leeks (including some of the green part), 4 tomatoes, 3 cloves garlic, 1 red bell pepper, 1 green bell pepper, 4 yellow squash, 1 zucchini and 2 turnips. Place in a stock pot and cover with cold water. Add bay leaf, Italian parsley, thyme, salt and freshly ground pepper, to taste. Bring to a boil over medium heat, then simmer, uncovered, until flavors are extracted, about 1 hour. Strain; discard solids.

CUCUMBER AND TOMATO SALAD

- 2 medium cucumbers, peeled, seeded and thinly sliced
- 2 large fresh tomatoes, chopped
- 1/4 cup fresh lemon juice
- 2 tablespoons light olive oil
- 1 teaspoon sumart (available at Middle Eastern markets), optional
- 1/2 tablespoon garlic, minced
- 2 tablespoons fresh parsley, chopped
- 2 heads Belgian endive, separated
- 1 large whole-wheat pita round

☐ In a medium nonaluminum bowl mix all ingredients except pita and endive. Chill 1 to 6 hours.
☐ Cut pita bread into bite-size triangles. Toast in a preheated 250° F oven 10 minutes on each side, or until lightly browned and crunchy.
☐ Divide salad evenly on endive leaves, and garnish with toasted pita. Makes 6 servings, 75 calories each.

TUNA WITH PAPAYA SALSA

Salsa:

- 2 medium tomatoes, diced
- 1 ripe papaya, peeled, seeded and diced
- 1 red onion, peeled and diced
- 1 teaspoon minced garlic
- 1 bunch fresh cilantro, chopped
- Juice of 2 limes (4 to 6 tablespoons)
- 1 tablespoon shredded coconut

Tuna:

- 6 1/2-inch-thick tuna steaks (each 5 ounces), well trimmed
- Freshly ground pepper, to taste
- Cilantro sprigs, to garnish

☐ Make salsa: In a small nonaluminum bowl combine all ingredients. Refrigerate at least 2 hours, or up to 24 hours.
☐ Grill tuna: On an oiled preheated grill, broil steaks, 3 to 4 minutes on each side (medium-rare), or to desired doneness. Season tuna with pepper. Serve with salsa and garnish with cilantro sprigs. Makes 6 servings, 239 calories each.

WHITE-CHOCOLATE MOUSSE

- 1 envelope plain gelatin
- 1/4 cup water
- 2 cups nonfat milk
- 8 ounces white chocolate, chopped
- 6 egg whites
- 1 teaspoon cream of tartar
- 1/2 cup heavy cream, whipped
- 1/2 pint fresh raspberries
- Fresh mint, cleaned and stems removed, to garnish

☐ Stir gelatin and water, until gelatin is dissolved. In a heavy medium saucepan bring milk to a boil; stir in gelatin and remove from heat. In a medium bowl pour hot milk mixture over chocolate. Cover with a plate and let cool to lukewarm, then refrigerate until cool.
☐ In a medium bowl beat egg whites and cream of tartar until stiff. Set aside.
☐ In another bowl beat cream until stiff. Fold chocolate mixture into egg whites, then fold in whipped cream.
☐ Spoon into dessert glasses and refrigerate 1 to 2 hours. Serve garnished with fresh raspberries and a sprig of mint. Makes 8 servings, 161 calories each.

(Continued on page 98)

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SPA FOOD COMES HOME

Continued from page 97

LAMB SALAD WITH BEANS

Marinade and lamb:

- 1/4 cup olive oil
- 3 cloves garlic, minced
- 2 tablespoons chopped basil
- 1/4 cup lemon juice
- 2 pounds boneless lamb tenderloin, trimmed of all fat

Dressing and salad:

- 2 tablespoons olive oil
- 1 clove garlic, minced
- 2 to 4 tablespoons chopped fresh basil
- 2 to 4 tablespoons lemon juice
- 4 shallots, peeled and finely chopped
- 2 medium tomatoes, peeled, seeded and diced
- 1/4 cup balsamic vinegar
- 2 cups cooked, drained cannellini beans
- Freshly ground pepper, to taste
- 2 bunches mixed greens, such as spinach, mâche and radicchio, washed and dried

☐ Make marinade: In a small nonaluminum bowl combine 3 tablespoons olive oil, garlic, basil and lemon juice. Add lamb and marinate overnight in refrigerator.

☐ Remove lamb from marinade, pat dry and season with pepper. Discard marinade. In an ovenproof skillet over medium-high heat, heat 1 tablespoon olive oil and sear lamb on both sides.

☐ Cover skillet and place in preheated 400° F oven and roast until medium-rare, 5 to 10 minutes. Cool lamb to room temperature, then chill.

☐ Make dressing: In a bowl combine 2 tablespoons olive oil, remaining garlic, basil and lemon juice with shallots, tomatoes, vinegar and beans. Season with pepper.

☐ To serve, arrange salad greens in a circle on each of 6 plates, with bean salad mounded in the middle. Slice lamb thinly and arrange around bean salad. Garnish with basil sprigs, if desired. Makes 6 servings, 301 calories each.

RED-WINE GRANITE WITH POACHED PEARS

- 3 firm, ripe pears (such as Bosc), peeled, cored and cut in half lengthwise
- 1 quart water
- 12 tablespoons fresh lemon juice
- 1 bottle (750 ml) good-quality full-bodied red wine
- 1/2 bunch fresh mint, cleaned, stems removed
- 1/2 cup honey
- 1/4 cup sugar

☐ In a large saucepan over medium-low heat, immerse pears in water and 4 tablespoons lemon juice. Place a piece of parchment over the pears. Simmer 10 minutes, or until just tender. Cool pears in cooking liquid off heat.

☐ Drain pears, place on a plate, cover and chill thoroughly.

☐ Make granité: In a saucepan bring wine, all but 6 sprigs of the mint, the honey and sugar to boil. Turn off heat and allow to infuse 5 minutes. Discard mint; add remaining 8 tablespoons lemon juice. Cool completely. Pour into a shallow nonaluminum container and freeze, uncovered, 4 to 6 hours, stirring every 30 minutes.

☐ To serve, slice pears and fan onto plates. Place 1/6 of the granité in the center of each pear fan. Garnish with mint sprigs, if desired. Makes 6 servings, 140 calories each.

PIZZA WITH CHEVRE

Crust:

- 2 tablespoons active dry yeast
- 1-1/2 cups warm water (105° F to 115° F)
- Pinch iodized sea salt (available at health-food stores), or substitute kosher salt
- 1 tablespoon honey
- 1 tablespoon virgin olive oil
- 2 cups semolina flour (or 2 cups cornmeal)
- 1-1/2 cups whole-wheat pastry flour
- 1-1/4 cups unbleached white flour

Topping:

- 3 tablespoons tomato puree
- 1-1/2 to 2 cups (about 12 medium) Italian plum tomatoes, peeled, seeded, diced and drained on paper towels at least 1 hour
- 1 red bell pepper, cut into thin strips
- 2 tablespoons black olives, pitted and thinly sliced
- 6 ounces chèvre, crumbled
- 2 teaspoons fresh oregano
- Freshly ground pepper, to taste
- 1 tablespoon virgin olive oil, for drizzling (optional)
- 1 tablespoon freshly grated Parmesan
- Fresh basil sprigs, to garnish

☐ Make crust: In a medium bowl proof the yeast in the water until bubbly, about 5 minutes. Mix in salt, honey and oil.

Add semolina, unbleached flour and whole-wheat flour, and beat vigorously with a wooden spoon to make a firm dough.

☐ Place dough on a lightly floured surface. Punch dough down and knead 25 times, or until dough is smooth. Divide into 3 equal portions.

☐ Lightly spray three 12-inch pizza pans with vegetable oil. On a floured surface, roll each portion into a 12-inch circle. Place each dough circle on a 12-inch greased pizza pan. Cover crust with plastic wrap and refrigerate 1 to 4 hours. Discard plastic wrap and bake in a preheated 350° F oven 10 minutes.

☐ Make topping: With a spatula spread tomato puree evenly over the 3 pizzas. Sprinkle with tomatoes, peppers, olives, chèvre, oregano and pepper, then drizzle each pizza with 1 teaspoon olive oil. Sprinkle with Parmesan cheese and return to oven 30 minutes. Garnish with basil leaves and serve immediately. Makes 8 slices per pizza, 225 calories per slice.

CHICKEN BREAST WITH ASPARAGUS AND SAGE

- 4 boneless, skinless chicken breast halves
- 8 thin asparagus stalks, cut 4 inches long and lightly blanched
- 1/4 cup dry white wine
- 1 tablespoon fresh lemon juice
- 1 tablespoon minced fresh sage
- 1/8 teaspoon ground white pepper
- Flour, for dusting
- 1 tablespoon safflower oil
- 1 cup coarsely chopped blanched asparagus
- 1/2 cup hot chicken broth
- 1 teaspoon cornstarch, diluted with 1 tablespoon water
- 1 tablespoon unsalted butter
- Pinch ground red pepper

☐ Working with 1 breast at a time, lay breast flat on work surface and place 2 asparagus stalks at 1 end of breast. Roll up and secure with a toothpick.

☐ In a medium nonaluminum bowl combine white wine, lemon juice, sage and white pepper. Add chicken and chill 2 hours.

☐ Drain chicken breasts, reserving liquid. Dry chicken with paper towels and dust lightly with flour.

☐ In an ovenproof skillet over medium heat, heat oil and cook chicken on both sides, until lightly browned. Add liquid from marinade and bake, covered, in a preheated 350° F oven 10 minutes, or until juices run clear when chicken is pierced in thickest part.

☐ In a blender, puree blanched asparagus with hot chicken broth until smooth. Strain puree through a fine sieve. In a small saucepan over low heat, warm the puree and thicken with cornstarch mixture. Whisk in butter and red pepper.

☐ Remove toothpicks from chicken and cut each rolled breast into 1/3-inch slices. Ladle 2 tablespoons sauce on each plate and top with overlapping slices of chicken. Makes 4 servings, 244 calories each.

ACORN-SQUASH SOUP

- 1 large acorn squash (2-1/2 to 3 pounds)
- 2 tablespoons safflower oil
- 4 leeks, white part only, rinsed and cut into 1/2-inch slices
- 1 large carrot, peeled and thinly sliced
- 1 tablespoon dried basil
- 1/2 teaspoon ground cinnamon
- 1/2 teaspoon ground allspice
- Pinch ground red pepper
- 8 cups chicken broth
- 1/4 cup half-and-half or 1/2 cup low-fat milk
- Strips of orange peel, to garnish
- 4 chive sprigs, to garnish

☐ Rub squash with 1 tablespoon oil and bake at 375° F oven about 2 hours, or until tender when pierced with a knife. Let cool.

☐ Peel away skin and discard. Cut squash in half and discard seeds.

☐ In a large, heavy saucepan over medium heat, heat 1 tablespoon oil. Add leeks, carrot and basil and cook, stirring frequently, about 2 to 3 minutes, until soft. Add cooked squash, cinnamon, allspice and pepper. Stir in chicken broth, and simmer, covered, 20 minutes. Let cool.

☐ Puree in a blender or food processor until smooth. Add milk and reheat. Garnish with orange peel or chives. Serve immediately. Makes 4 large servings, 204 calories each.

LINNY'S CHOCOLATE-TOFU CHEESECAKE

Crust:

- 11 whole graham crackers
- 2 tablespoons unsalted butter
- 1 tablespoon brown sugar or mild honey
- 1 teaspoon ground cinnamon
- 1 egg white

Filling:

- 12 ounces very fresh, soft tofu
- 1/4 cup mild honey
- 2 large eggs
- 1 teaspoon vanilla
- 1/2 cup low-fat yogurt
- 1/4 teaspoon finely ground sea salt or kosher salt
- 8 ounces semisweet chocolate, melted

☐ Make crust: In a food processor blend all ingredients until crumbly. Lightly oil a 9-inch pie plate; press mixture evenly into pie plate. Set aside.

☐ Make filling: In a food processor blend all ingredients except chocolate until smooth. Gently pour mixture into crust.

☐ Gently pour chocolate in concentric circles on top of cake. Draw the tip of a knife through the circles, from outer edge to center. Bake in a preheated 325° F oven, 25 to 30 minutes, or until cake is firm and set in the center. Makes a 9-inch pie. Serves 12, 175 calories per slice. ■

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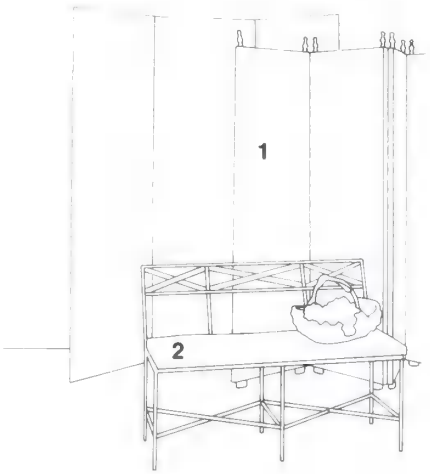
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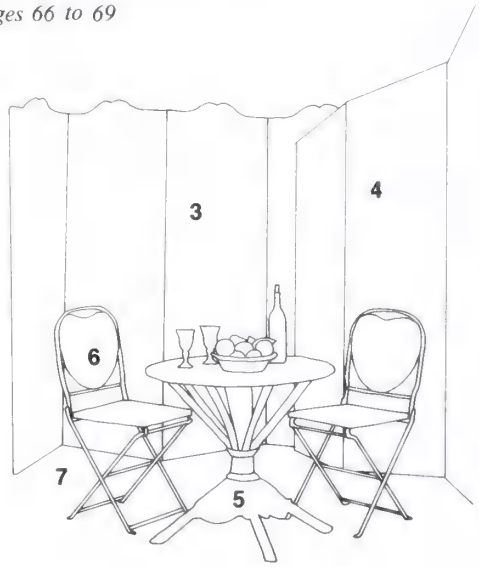
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DESIGN FOCUS AT RETAIL, pages 66 to 69
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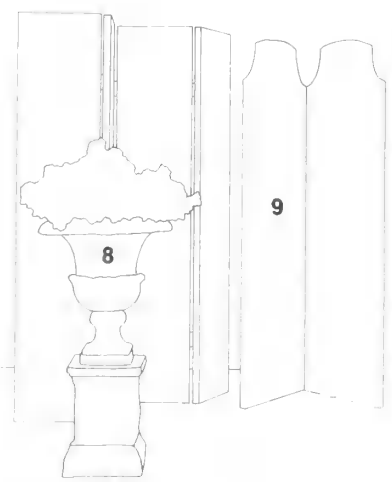
Page 66 (above)

1. *Lattice screen, The Studio* *$2,300.00*
2. *Bench, The Gallery of Applied Arts* *1,667.00*



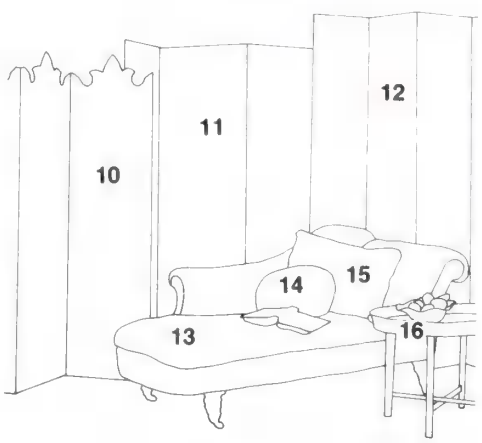
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3. *Louis XV-inspired screen, John Rosselli* *$7,500.00*
4. *Bold graphic screen, Jeffrey Goodman Designs* ... *1,600.00*
5. *Table, Wolfman-Gold & Good Company* *375.00*
6. *Chair, Wolfman-Gold & Good Company (each)* .. *160.00*
7. *Flooring, Tarkett (per square foot installed)* ... *4.00 to 5.00*



Page 68 (above)

*8. *Terra-cotta urn, Bardith I (per pair)* *$7,500.00*
9. *Fabric-covered screen, Hickory/KayLyn (per panel, customer's own material)* *300.00*

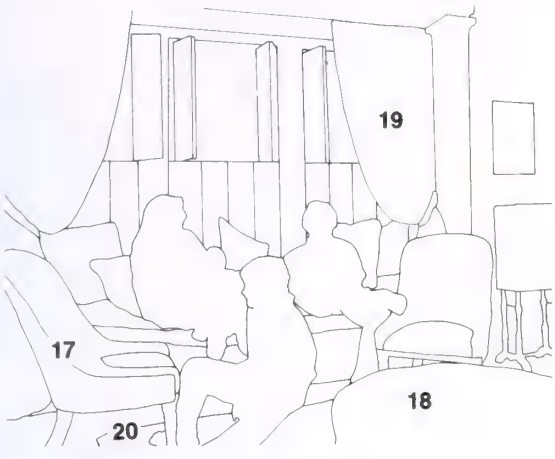


Page 69 (above)

10. *Fleur-de-lis screen, Lady Slipper Designs, Inc.* *$550.00*
11. *Shoji screen, Miya Shoji and Interiors* *705.00*
12. *Italian-style screen, Lotus Arts* *3,200.00*
*13. *Chaise longue, Bardith I* *5,750.00*
*14. *Oval pillow, Bardith I (per pair)* *900.00*
*15. *Needlework pillow, Kentshire Galleries (per pair)* . *3,600.00*
*16. *Tray table, Kentshire Galleries* *16,000.00*

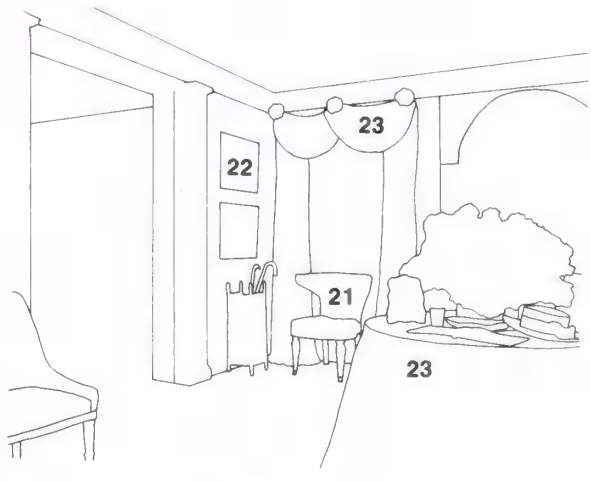
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INSTANT HEIRLOOMS: Mark Hampton, designer, pages 60 to 65
SHOPPING LIST



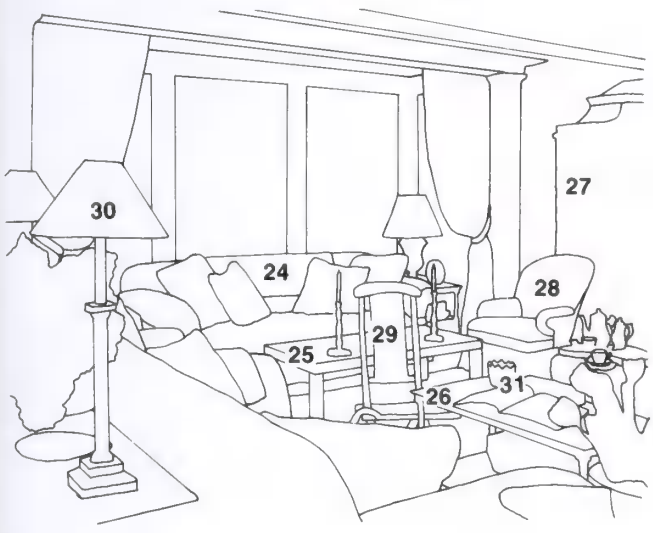
Living room, page 60
(above)

17. *Chair, Mark Hampton for the Hickory Chair Co. (each)* *$990.00*
18. *Ottoman, Mark Hampton for Hickory Chair* *779.00*
19. *Curtain fabric, Bloomcraft (per yard)* *15.00*
20. *Rug, Coury Rugs, Inc.* *2,800.00*



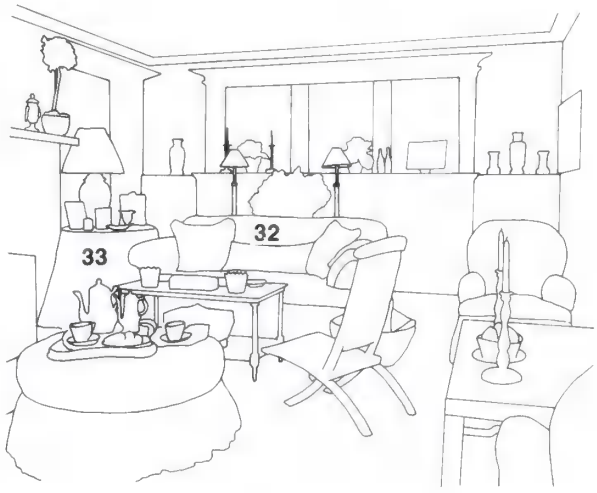
Foyer, page 61
(above)

21. *Chair, Mark Hampton for Hickory Chair* *$1,391.00*
*22. *Urn prints, R. Brooke Ltd. (for four)* *6,500.00*
23. *Curtain and table fabric, Fabriyaz (per yard)* *48.00*



Living room, pages 62 and 63
(above)

24. *Chintz sofa, Mark Hampton for Hickory Chair* ... *$2,975.00*
25. *Table, Mark Hampton for Hickory Chair* *959.00*
26. *Caned table, Mark Hampton for Hickory Chair* .. *695.00*
27. *Bookcase, Mark Hampton for Hickory Chair* *5,759.00*
28. *Armchair, Mark Hampton for Hickory Chair* *1,122.00*
*29. *Folding chair, M.H. Stockroom* *1,000.00*
30. *Candlestick lamp, M.H. Stockroom (per pair)* *850.00*
*31. *Cachepot, Charlotte Moss* *95.00*



Living room detail, page 64
(above)

32. *Love seat, Mark Hampton for Hickory Chair* *$2,857.00*
33. *Table-skirt fabric, Waverly (per yard)* *22.00*

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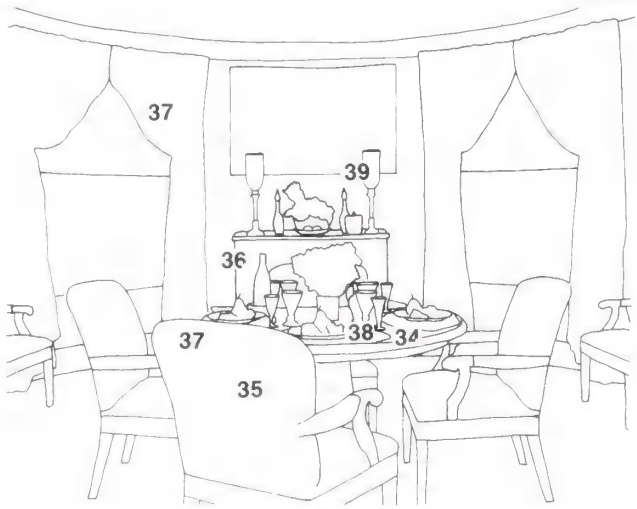
(Continued on page 102)

HB READER ADVANTAGE

Continued from page 101

Complete the tear-out card and send to us

INSTANT HEIRLOOMS: Mark Hampton, designer, continued
SHOPPING LIST



Dining room, pages 64 and 65 (left)

34. *Dining table, Mark Hampton for Hickory Chair* .. *$2,399.00*
35. *Chair, Mark Hampton for Hickory Chair (each)* .. *1,064.00*
36. *Credenza, Mark Hampton for Hickory Chair* *2,879.00*
37. *Upholstery, curtain fabric, P. Kaufmann (per yard)* *30.00*
*38. *Plates, Bardith (for 12)* *4,500.00*
*39. *Hurricane candlesticks, John Rosselli (per pair)* .. *2,100.00*

*ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION
FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

PRODUCT INFORMATION

CORRECTION

In the November issue, we inadvertently omitted the address for Rituals, the shop whose Bessarabian kilims are featured in the story "L.A. Style," on page 100. Rituals, which was previously located on La Cienega Boulevard, is now located at 8646 Melrose Ave., Los Angeles, CA 90069; 213-657-0620. We regret the omission.

(R)—Retail store
(T)—Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

DECORATOR'S DIARY

Page 12: Holly Meier, 554 Bay Villas Ln., Naples, FL 33963. Thos. K. Woodard (R), 835 Madison Ave., New York 10021.

STYLE BEAT

Page 19: **Byblos armchair,** #5071, 24 by 24 by 36 inches high, 16-inch seat height, comes with cushion; corresponding pieces available—Trend USA Inc. (T), 979 Third Ave., 17th floor, New York 10022. **Glazed blue chintz on pillow**—Osborne & Little (T), 979 Third Ave., New York 10022. **Glazed pink chintz Alligator fabric, #6.935.01, on chair pad**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Nairobi green and white striped fabric,** #150024F—Quadrille (T), 979 Third Ave., New York 10022. **Gustavian rose chair,** reproduction of 200-year-old style; armchair, $795; side chair, $595—Scan Des (R,MO), 2140 Peachtree Rd., Suite 225, Atlanta, GA 30309. **Pink linen toile on chair,** 54 inches wide, $69 per yard—Pierre Deux (R), 870 Madison Ave., New York 10021. **Heart-shaped wreath,** $35—Adele Lewis, Inc. (T,R), 227 W. 29 St., New York 10001. **Rag rug,** 36 by 60 inches, $225—The Gazebo (R,MO), 660 Madison Ave., New York 10021.

Pages 20 and 21: **Draper's decorating business**—Dorothy Draper & Company Inc. (R,T), Carleton Varney Design Group, 60 E. 56 St., New York 10022.

Page 28: **Hand-painted chairs with Shaker tape seats,** various colors—Richard Mulligan (T), 8471 Melrose Ave., Los Angeles, CA 90069. **Venetian-style painted chest with faux-marble top and hand-carved handles,** #0502, $3,990—Patina Inc. (R,T), 659 Mimosa Blvd., Roswell, GA 30075. **SoHo, New York, landmark**—Dixon & DeLuca (R,MO), 560 Broadway, New York 10012. **Blue and green Galuchat plates,** $265, 5-piece place setting—Puiforcat (R,T), 811 Madison Ave., New York 10021. **Style-setter Jan Dutton**—Paper White Ltd. (T), PO Box 956, Fairfax, CA 94930.

GARDEN GUIDE

Page 35: **Shrubs:** *Caryopteris* spp., Blue mist shrub; *Clematis* spp., (shrub forms such as *C. heraclefolia*); *Hibiscus syriacus* 'Blue Bird', Althea or rose-of-Sharon; *Hydrangea* spp. and hybrids, Hydrangea; *Vitex agnus-castus*, Chaste tree. **Herbaceous Perennials:** *Aconitum* spp., Monkshood; *Amsonia tabernaemontani*, Blue stars; *Aquilegia* spp. and hybrids, Columbine (select blue forms); *Borago officinalis*, Borage; *Campanula* spp. and hybrids, Bellflower; *Catanache caerulea*, Cupid's dart; *Ceratostigma plumbaginoides*, Plumbago; *Echinops* spp., Globe thistle; *Eryngium* spp., Sea holly; *Gentiana* spp., Gentian; *Geranium* spp., Cranes bill (seek summer-flowering forms); *Linum* spp., Flax; *Lobelia syphilitica*, Blue cardinal flower; *Perovskia atriplicifolia*, Russian sage; *Platycodon grandiflorus*, Balloon flower; *Polemonium caeruleum*, Jacobs ladder; *Salvia* spp., Sage; *Scabiosa caucasica*, Pincushion flower; *Stokesia laevis*, Stoke's aster; *Veronica* spp., Speedwell. **Annuals:** *Ageratum* hybrids, Ageratum; *Browallia* hybrids, Browallia; *Centaurea cyanus*, Cornflower, bachelor buttons; *Cynoglossum* spp., Chinese forget-me-not; *Echium vulgare*, Echium; *Felicia* spp., Kingfisher daisy; *Ipomea nil* 'Heavenly Blue', Heavenly blue morning glory; *Larkspur ajacis*, Annual delphinium, larkspur; *Lobelia erinus compactum*, lobelia; *Nigella* hybrids, Love-in-a-mist; *Salvia farinacea*, blue salvia (perennial in warm climates).

WINE & GOOD SPIRITS

Page 40: **Plate, goblets,** set of 8, $1,400, Jacobite etched glass, $860—Bardith (R), 901 Madison Ave., New York 10021. **Mosella pink napkin,** Italy, $20 each—Thaxton & Co., (R), 780 Madison Ave., New York 10021.

INVITE THE FRIENDS

Page 44—Bottom left: **Straw basket, tortoiseshell glass bowls**—Pottery Barn (R,MO), PO Box 7044, San Francisco, CA 94120-7044. **Rambouillet creamer**—Glen (T), PO Box 62, 4 Wilton Ave., Norwalk, CT 06852; available at Neiman-Marcus (R). *Top right:* **Amber glasses**—Pottery Barn (R,MO), PO Box 7044, San Francisco, CA 94120-7044. **Rambouillet plates**—Glen (T), PO Box 62, 4 Wilton Ave., Norwalk, CT 06852. **Buffalo check napkins**—Tag (M), 1730 W. Wrightwood, Chicago, IL 60614.

Page 45: **Green plates,** #205201; **compote,** #205019; by The Haldon Group—The Haldon Group (T), 3245 W. Story Rd., PO Box 165306, Irving, TX 75016-5306; 800-228-4438; in Texas, 800-227-4438. **Les Touches spotted fabric,** cotton/linen—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Gleam chintz,** cedar—Norbar Fabrics (T), 1101 Lakeland Ave., Bohemia, NY 11716; 800-645-8501. **Terra-cotta cachepot** by Faroy Sales—Faroy Sales (T), 225 Fifth Ave., Room 533, New York 10010. **Rambouillet creamer and platter**—Glen, PO Box 62, 4 Wilton Ave., Norwalk, CT 06852; available at Neiman-Marcus (R). Florist: James Goslee III, 9 Charles St., New York 10014; 212-929-7711.

Pages 46 and 47: **Plates**—Lyndt-Stymeist Designs (T), 6231 Hollis St., Emeryville, CA 94608. **Crystal flutes**—Durand International (T), PO Box 5001, Millville, NJ 08332. **Napkins**—Thaxton & Co. (R), 780 Madison Ave., New York 10021.

AN ENGLISH EDEN

Pages 50 to 55: **Stores that carry Kenneth Turner items:** Bergdorf Goodman, 754 Fifth Ave., New York 10019. Karen Blackfield Ltd., 11720 Barrington Ct., Los Angeles, CA 90049. Dalton Brody Limited, 3412 Idaho Ave. N.W., Washington, DC 20016. S. Browne & Co., 121 Elm St., New Canaan, CT 06840. Jennifer Garrigues Inc., 205 Seaview Ave., Palm Beach, FL 33480. Hambleden, 2051A E. Camelback Rd., Town & Country Shopping Center, Phoenix, AZ 85016. Jacob Maarse, 655 E. Green St., Pasadena, CA 91101. Preferred Stock, 3301 New Mexico N.W., Washington, DC 20016.

TRUE WEST

Pages 56 to 59: Chris O'Connell (R), Spider Woman Designs, 225 Canyon Rd., Santa Fe, NM 87501.

INSTANT HEIRLOOMS

Page 60: **Anabelle floral fabric** from the Atelier Collection, $15 per yard—Bloomcraft (M), 381 Park Ave. South, New York 10016; Att. Marcie Bronkar, 212-683-8900. **Window treatments** by Paul Brown, Inc. (R), 306 Stuart St., Boston, MA 02116. **Window treatment fabric,** #533-99, grade 14, 54 inches wide, #27H-25-1/4 v; **slipper chair,** #5021-14, with small beige and ivory strip fabric, #518-16, grade 7, $990; **ottoman,** #5018-89, with fabric, #533-99, grade 14, welt cord 3F, $779—Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28601. **Needlepoint rug,** English, 1850, $2,800—Coury Rugs Inc. (R,T), 515 Madison Ave., New York 10022. **Roses painted on parchment,** $450; **black Victorian whatnot**—M.H. Stockroom (R,T), 654 Madison Ave., New York 10021. **Red needlepoint pillow,** English, 1800, $1,000—Bardith (R), 31 E. 72 St., New York 10021. **Noailles, #9080-1 wallpaper,** 27 inches wide, 25-1/2-inch repeat—Clarence House (T), 211 E. 58 St., New York 10022. Anne Brown and family, shown.

Page 61: **Ivy fabric,** #535-97, 100-percent cotton, grade 7, on slipper chair, green and white—Waverly (R), 79 Madison Ave., New York 10016. **Slipper chair,** #5021-14, $990; **leather cockfight chairs,** #5013-14, 310 parchment leather, ultra-soft leather, $1,391—Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28601. **Table and window fabric,** Fabriyaz by Jay Yang, Fountain Bleu, #2701-04, 100-percent cotton, 54 inches wide, 15-inch repeat jade—Fabriyaz (M), 41 Madison Ave., New York 10010. **White trim, #13004, on table skirt and window treatment,** $15 per yard—Standard Trimming Co. (R), 306 E. 61 St., New York 10021. **Table skirt** made by Francine Ravelson (R), 14 Rockview Rd., Milton, MA 02186. **Marbleizing and strié hall painting**—Trinity Painting Co. (R), 822 Boylston St., Newton, MA 02161. **Italian urn engravings,** c. 1760, set of 4, $6,500; **silver frames,** $170 each; **horn cup,** $925 per pair—R. Brooke Ltd. (R), 960 Lexington Ave., New York 10021. **Leather guest book and pencils,** $55; **pencils,** $2.25 each—Il Papiro (R), 1021 Lexington Ave., New York 10021. **Painted green leaves on floor** by Anne Brown and Alice Boardman—Anne Brown, 1 Holden St., Brookline, MA 02146. **Green wire planter,** $125—Charlotte Moss (R), 131 E. 70 St., New York 10021. **Coalport dishes,** $1,500 a pair—Bardith Ltd. (R), 901 Madison Ave., New York 10021.

Pages 62 and 63: **Anabelle floral fabric** from the Atelier Collection, reproduction of documentary print, colored exclusively for Mark Hampton Collection, $15 per yard—Bloomcraft (M), 381 Park Ave. South, New York 10016; Att. Marcie Bronkar, 212-683-8900. **Syrie Maugham chintz sofa,** #5000-44, with welt cord, 3F, and fringe, 90 by 37 by 32 inches, $2,975 (**chintz,** #533-99, grade 14); **stripe on pillows,** 521-57, 54 inches wide, 1-1/2-inch repeat, grade 7 (Red Moss fringe, 2F); **lady slipper chairs with beige and ivory stripe,** #5010-24, with fabric #517-16, 54-inch repeat, ruffled skirt, grade 7, braid welt cord 1E, $1,122; **pink love seat,** #5001-34, with fabric #17-480-55, grade 17, $2,856; **console sofa table,** #5102-10, Medium Regency, 48 by 17 by 28-1/2 inches, $959; **Oriental cocktail table,** #5103-01, 50 by 24 by 15-1/2 inches, Dark Regency, $959; **green-lacquer cane-top cocktail table,** #5105-01, 36 by 19-1/2 by 20 inches high, $695; **end side table,** #5106-05, 24 by 16 by 22 inches high, $719; **Kent Library bookcase,** #5200-31; base, #5201-31, top, 76-1/2 by 18-1/2 by 93-1/2, Medium Regency, $5,759; Ottoman, #5018-89, with fabric #533-99, grade 14, welt cord 3F, $779—Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28630. **Madagascar beechwood sisal rug**—Merida Meridian Inc. (T), PO Box 1071, Syracuse, NY 13201-1071; 800-345-2200. **Marble stand and ball** (on library case). **Plaster plaques,** pair, $600; **brown cane folding chair,** English, 1800, $1,000; **wood and ivory magnifying glass,** $400; **mahogany and brass tray,** $650; **white alabaster urns in library case,** pair, $2,000; **splatter column candlestick lamps; burlwood box under coffee table,** $850; **tortoise urn,** $90; **inlaid wooden box,** $400—M.H. Stockroom (R,T), 654 Madison Ave., New York 10021. **Wooden compote,** c. 1880, in library case, $595; **green wire planter,** $125; **black tole cachepots with gold decoration,** $95 each; **English plates with pink flowers,** 8-35, pair, $275; **Minton**

(Continued on page 105)

saucer, #8-822, $110—Charlotte Moss (R), 131 E. 70 St., New York 10021. **Worcester grape dessert plates,** pair, $900; **Davenport creamware,** c. 1810, in library case, pair, $1,500; **Staffordshire spill vase,** in library case, $300; **Mason Ironstone dessert plates,** pair, $1,500; **Doulton stoneware vase,** 1884, in library case, $750; **creamware basket with saucer on table,** $500—Bardith (R), 901 Madison Ave., New York 10021. **Wood and brass candlesticks,** pair, $450—John Rosselli (R,T), 255 E. 72 St., New York 10021. **Oval sterling picture frame,** $150—R. Brooke (R), 960 Lexington Ave., New York 10021. **Paisley shawl,** #647, $295—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Table-skirt fabric,** #655150, coral, $22 per yard—Waverly (R), 79 Madison Ave., New York 10016, 800-423-5881; made by Francine Ravelson. **White mohair throw,** $275—Joss (R), 123 Prince St., New York 10012, Copley Pl. (R), Boston, MA. **Wooden lamps**—Mark Hampton, 654 Madison Ave., New York 10021. **Noailles wallpaper,** #9080-1, 27 inches wide, 25-1/2 inch repeat—Clarence House (T), 211 E. 58 St., New York 10022. **Curtains,** #533-99, grade 14, 54 inches wide, 27H-25 1/4 v—Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28601. **Curtains** made by Paul Brown, 306 Stuart St., Boston, MA 02116. **English needlepoint rug,** #452, 1800, 3 foot 2 inches by 2, $950—Coury Rugs Inc. (R,T), 515 Madison Ave., New York 10022. **Cotton mat and napkin,** 16 pieces, $350—E. Braun and Co. Inc. (R), 717 Madison Ave., New York 10021. **Oil painting,** landscape school of Richard Wilson, $5,900—Trevor Potts Antiques Inc. (R), 1011 Lexington Ave., New York 10021. **Regency carved giltwood mirror,** c. 1820—Hyde Park (R,T), 836 Broadway, New York 10003. **Bronze and black urns,** #6164, pair, $1,050—John Rosselli (R,T), 523 E. 73 St., New York 10021 **Silver picture frames,** $150 to $295—John Rosselli (R,T), 255 E. 72 St., New York 10021. **Needlepoint rectangle pillow,** c. 1860, $1,600—Bardith (R), 31 E. 72 St., New York 10021.

●*Page 64:* **Anabelle floral fabric** from the Atelier Collection, $15 per yard—Bloomcraft (M), 381 Park Ave. South, New York 10016; Att. Marcie Bronkar, 212-683-8900. **White Roman bust**—Mark Hampton, 654 Madison Ave., New York 10021. **Brass candlesticks,** pair, $500; **green bottles (3),** English, 1800, $800; **wood column stands,** pair; beige crackled ginger-jar-style lamp; **silver-monogram tortoise box**—M.H. Stockroom (R,T), 654 Madison Ave., New York 10021. **Spode cachepots with roses,** pair, Coalport, c. 1810—Bardith Ltd. (R), 901 Madison Ave., New York 10021. **Chinese carved-wood covered jars,** pair, $480—John Rosselli (R,T), 255 E. 72 St., New York 10021.

●*Pages 64 and 65:* **Regency library/dining table,** #5202-40, 48-inch diameter, 28-1/2 inches high, light Regency, $2,399; **Regency credenza,** #5204-21, 49-1/2 by 21 by 40-1/2 inches high, $2,879; **desk chairs,** $1,064, #5022-14, outside: 24-1/2 by 28 by 36 inches high; inside: 18 by 17-1/2 by 21 inches high; 24-1/2-inch arm height, 17-1/2-inch seat height—Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28630. **Chair fabric,** #310-573-95, grade 10; Bristol Stripe, #5534; **window fabric,** 100-percent cotton, Claret—P. Kauffmann (R), 261 Fifth Ave., New York 10016. **Window treatments**—Paul Brown (R), 306 Stuart St., Boston, MA 02116. **Floor** by Anne Brown, 1 Holden St., Brookline, MA 02146. **French Empire bronze and gilt 8-light chandelier,** c. 1815, $18,600—H.M. Luther Inc. Antiques (T), 999 Madison Ave., New York 10021. **Place mats and napkins,** 16, $350—E. Braun and Co. Inc. (R), 717 Madison Ave., New York 10021. **Silver candlesticks,** pair, $295—John Rosselli (R,T), 255 E. 72 St., New York 10021. **Black and gold candlesticks with hurricane shades,** #6511, $2,100—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Green crystal wineglasses,** 6, $900; **water glasses,** 6, $750; **dinner plates,** 6, $4,500; **Coalport floral jug,** $750; **Spode oval floral dish,** English, c. 1800, $2,000—Bardith (R), 901 Madison Ave., New York 10021. **Sheffield oil and vinegar set,** 1770, $1,750—Bardith (R), 31 E. 72 St., New York 10021. **Regency iron jardinière,** #7-427, $770—Charlotte Moss & Co. Ltd. (R), 131 E. 70 St., New York 10021. **Green flower vase,** #D8B, English, $110; **crystal decanters,** #H490, pair, $650; **burlwood and brass ice bucket,** #B356, $150; **black tole wine coasters,** #612, pair, $750—M.H. Stockroom (R,T), 654 Madison Ave., New York 10021. **Strié walls**—Trinity Painting Co. (R). 822 Boylston St., Newton, MA 02161. **Paint**—National Paint & Coating Association, 1500 Rhode Island Ave. N.W., Washington, DC 20005.

MOVABLE WALLS

●*Pages 66 and 67:* **La Haie wallpaper, #13509, panel:** 11-1/2-feet high (8-1/2 feet green, 3 feet sky) by 26 inches, 21-inch repeat, forest with rose; also in blue with coral, spring green with yellow, stone with pink—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Custom 4-panel wood screen with double-acting hinges,** 76 inches by 8 feet wide (panel: 2 feet), available in any color, $2,300—The Studio (R,T), 86 Main St., New Canaan, CT 06840. **Louis XV Provençal screen,** reproduction, 4 panels, each 78 inches by 28 inches, $7,500; 3 panels, $4,500—John Rosselli International (R,T), 523 E. 73 St., New York 10021. **Hand-painted screen** designed by Jeffrey Goodman and Steven Charlton, made to order, $1,600—Jeffrey Goodman Designs (R,T), 496 LaGuardia Pl., New York 10012. **SpectraWood prefinished parquet panels,** solid ash, painter's green and linen white, $4 to $5 per square foot installed—Tarkett, Hardwood Division-North America (M), PO Box 300, Johnson City, TN 37605. **Latin Bench** by Mario Villa, #32316, welded steel with brass swags, 31-1/2 by 48 by 23-1/2, 17-1/2-inch-high seat, foam seat and back cushions (not shown), $1,667 (with cushions)—The Gallery of Applied Arts (R,T), 24 W. 57 St., New York 10019. **Woven walnut-bark table,** $375; **heart-shaped steel and woven-wicker folding chairs,** $160, both from France—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012. **Biot wineglasses,** made in France, $28.50—The Mediterranean Shop (R), 876 Madison Ave., New York 10021. **Painted walls**—Lindsay Allen, 55 E. 87 St., New York 10128; Nan Brown, 175 Third Ave., New York 10003.

●*Pages 68 and 69:* **Louis XVI Aubusson,** 15 by 13.7 feet—Coury Rugs Inc., (T), 515 Madison Ave., New York 10022. **Do-it-yourself découpage screen** made by Dee Davis; supplies available by mail; send $2.50 for catalog—Adventure in Crafts (MO), PO Box 6058, Dept. PRS, Yorkville Station, New York 10128. **Print room borders:** Write to The National Trust Postal Shopping Service, PO Box 101, Western Way, Melksham, Wiltshire, SN12 8EA England; Irish Georgian Society, Leixlip Castle, Leixlip County Kildare, Ireland. Screen, #300B, customer's own material, $300 per panel, panel: 24 by 78 inches high—Hickory/KayLyn (R), PO Box 2366, Highpoint, NC 27261. **Age of Grandeur fabric,** #90017/02, on screen, 100-percent cotton, 54 inches wide, 27-inch repeat, ivory—Hines & Co. (T), 41 Madison Ave., New York 10010. **Fleur-de-lis crest screen,** natural finish, 3 panels, panel: 60 by 19 inches wide, $550—Lady Slipper Designs Inc. (M,R,T), Route 3, Box 556, Bemidji, MN 56601. **Shoji screen,** 3 panels, panel: 24 by 72 inches high, blue, fiberglass and painted wood, $705—Miya Shoji and Interiors (R,T), 109 W. 17 St., New York 10011. **Adam Arabesque screen,** panel: 88 by 16 inches wide, acrylic on canvas, custom-made and hand-painted by John Thom and Jeff Ellis in the style of Robert Adam, 1760, $3,200; allow 3 months delivery—Lotus Arts (M,T), PO Box 721, Bloomington, IN 47402; 230 Fifth Ave., Suite 206, New York 10001. **Button-back chaise,** English, c. 1900, $5,250; **terra-cotta urn,** English, c. 1840, pair, $7,500; **oval Aubusson pillow,** French, c. 1860, pair, $900—Bardith I (R,T), 1015 Madison Ave., New York 10021. **Pastel silk and wool needlework pillow,** c. 1870, pair, $3,600; **George III oval blue tole tray table** with painted landscape and gilt-stenciled border, 20-1/2 by 31 by 21 inches wide, $16,000—Kentshire Galleries (R,T), 37 E. 12 St., New York 10003.

THE NEW BATH

●*Pages 70 and 71: Designer:* Richard Elmore Design Inc., 624 Emerson St., Palo Alto, CA 94301. **Towels,** 100-percent cotton, solid color, chrome, looped terry—Esprit Bath and Bed, Westpoint Pepperell (M), 1221 Avenue of the Americas, New York 10020. **Bath accessories**—Crabtree & Evelyn (R,MO), nationwide; 800-624-5211, call for nearest store. **Marble**—G.B. International (M), 3476 Diablo Ave., Hayward, CA 94545.

●*Page 79: Designers:* Lisa Stamm and Dale Booher; 516-726-6833 (Dale's office). **Marseilles pillow,** $60—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Rag runner,** #504C, 27 by 60 inches, $44—The Weavers Corner (M,MO), 1406 East Spring St., New Albany, IN 47150. **White alabaster dish,** $35; **back brush,** $13—Ad Hoc Softwares (R), 410 W. Broadway, New York 10012. **Glass cannisters with sterling-silver tops:** small, $255; large, $285—Avventura (R), 463 Amsterdam Ave., New York 10024. **Rub-down towels,** white, by Martex; **glass table,** $625; **wooden bowl with sponges,** $450; **white ceramic pitchers,** $460 (large), $265 (small); **white ceramic oval planter,** $285; **terry bathrobe,** $170—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019. **Clipper Series end table** by Alan Buchsbaum/Marc L'Italien—Dennis Miller Associates (T), 19 W. 21 St., New York 10010. **Wooden trough,** $24—Zona (R), 97 Greene St., New York 10012.

●*Page 74:* **China Seas Bamboo Check, #34-30, fabric on seat cover and shower curtain,** cotton, 51 inches wide—China Seas (T), 979 Third Ave., New York 10022. **Cotton rug**—ABC International Design Rugs (R), 888 Broadway, New York 10003. **Utica cotton towels,** "Embracable" pink coral, #PKC419; leaf green, #LEG102—J.P. Stevens & Co., Inc. (M), 1185 Avenue of the Americas, New York 10036. **Baskets**—Palacek (T), call 800-227-2538 for nearest store. **Bathing suit and espadrilles**—Laura Ashley (R), 800-223-6917, call for nearest store.

●*Pages 74 and 75: Architect:* Boris Pogacnik Architects, 15 Belden Ave., Norwalk, CT 06850. **Heather wallpaper,** #552760—Waverly (T), 79 Madison Ave., New York 10016. **Hawthorne fabric,** #8822 by Cyrus Clark Co. Inc. (T), 267 Fifth Ave., New York 10016. **Rag rug**—Conran's (R), 160 North Gulph Rd., King of Prussia, PA 19406. **Towels,** cedre—Descamps (R), call 212-769-9260. **Mirror**—Pamela Scurry's Wicker Garden (R), 1318 Madison Ave., New York 10128; 31 Highland Park Village, Dallas, TX 75205. **Lamp, dressing table set, small wire basket**—Charlotte Moss & Co. Ltd. (R), 131 E. 70 St., New York 10021. **Picture frame, jars, bottles**—Alix & Alexis (R), 956 Lexington Ave., New York 10021.

●*Pages 76 to 77—Top right: Architect:* David Galler Associates, 36 Glen Ave., Newton Center, MA 02159. *Designer:* Mariette Himes Gomez of Gomez Associates, 241 E. 78 St., New York 10021. Developer: Mainstay Inc., PO Box 33, Cross River, NY 10518. **Iron chair**—Linda Horn Antiques (R), 1015 Madison Ave., New York 10021. **Pillow**—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Hamper**—Palecek, 800-227-2538, call for nearest retail source. **Towels**—Polo/Ralph Lauren (R), 1867 Madison Ave., New York 10021. **Small basket and oval lidded box**—Evergreen Antiques (R), 1249 Third Ave., New York 10021. **Bath products and baskets without handles**—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. *Middle:* Restoration, windows and tiles designed by David John Modell, Architectural Restoration Design, 430 Orizaba Ave., San Francisco, CA 94132. General contractor: Dian Malone, 960 Euclid Ave., Berkeley, CA 94708. **Art-glass fabrication**—Reflection Studio, 1418 62 St., Emeryville, CA 94608. **Painterly finishes**—Richard Pirman, 287 Lily St., San Francisco, CA 94102. **Antique toilet**—The Sink Factory (M,R,T), 2140 San Pablo Ave., Berkeley, CA 94702. **Tile supply**—Tileshop (R,T), 1005 Harrison St., Berkeley, CA 94710. **Plumber**—Terri Palmer Plumbing, 6068 Thornhill Ct., Oakland, CA 94611. Electrician: Athena Electrical Construction Company, 2346 30 Ave., San Francisco, CA 94116. *Bottom right: Designer:* Mariette Himes Gomez of Gomez Associates, 241 E. 78th St., New York 10021. **Wall and floor tile**—Country Floors (R,T), 15 E. 16 St., New York 10003. **Marble counter**—Gramar Industries, (R,T), 96 Spring St., New York 10012. Cabinet work: Picone Woodworking, 2323 Haviland Ave., Bronx, New York 10462. **Tile work**—Marty Kelly, 3180 Expressway Dr. South, Islandia, NY 11722. **Mirror work, shower, door enclosures**—All Points Glass and Mirror (R,T), 701-5B Koehler Ave., Ronkonkoma, NY 11779. **Bench**—J. Garvin Mecking (R,T), 72 E. 11 St., New York 10003. **Pillow**—Sweet Nellie (R), 1262 Madison AVe., New York 10128. **Basket**—Be Seated Inc. (R), 66 Greenwich Ave., New York 10011. **Tissue box**—Howard Kaplan Antiques (R,T), 827 Broadway, New York 10003.

●*Page 77: Architect:* David Galler Associates, 36 Glen Ave., Newton Center, MA 02159. Developer: Mainstay, Inc., PO Box 33, Cross River, NY 10518. *Designer:* Mariette Himes Gomez of Gomez Associates, 241 E. 78 St., New York 10021. **Hooked rug, painted blanket box**—Kelter-Malcé (R),, 361 Bleecker St., New York 10014. **Basket with towels**—Cynthia Beneduce Antiques (R), 388 Bleecker St., New York 10014. **Towels**—Polo/Ralph Lauren (R), 1867 Madison Ave., New York 10021. **Bamboo table**—Limited Editions (T), 253 E. 72 St., New York 10021. **Linen and lace cloth**—Paper White Ltd. (T), PO Box 956, 769 Center Blvd., Fairfax, CA 94930. **Silver brush and hand mirror, silver-topped bottles, jars, ivory picture frame**—John Rosselli (R,T), 255 E. 72 St., New York 10021. **Basket and brushes**—Zona (R), 97 Greene St., New York 10012. **Antique vanity mirror**—Macy's-The Corner Shop (R), 131 W. 34 St., New York 10001. **Potpourri pillow on vanity mirror, blue powder jar**—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Glass compote**—Evergreen Antiques (R), 1249 Third Ave., New York 10021. **Window-treatment fabric:** New Antrium Stripe, #6386—Brunschwig & Fils (T), 979 Third Ave., New York 10022. Window treatments by Maury Shor, 1056 Washington Ave., Bronx, NY 10456.

MODERN GOES MELLOW

●*Page 80—Architect:* Gwathmey Siegel & Associates Architects, 475 10 Ave., 3rd floor, New York 10018. Associate in charge: Jose Coriano. Project architect: Frank Lupo. Contractor: Ambrozaitis Cabinet Works (M), 1365 Whittemore Rd., Middlebury, CT 06762. Woodwork contractor. **Paints/stains**—Benjamin Moore & Co. (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645-1862; Samuel Cabot Inc. (M), 1 Union St., Boston, MA 02108. **Insulation**—Manville Corp. (M), CN 130, Berlin, NJ 08009. **Windows**—Duratherm Window Corporation (M), Route 32, North Vassalboro, ME 04962. Doors: custom. **Lighting**—Lightolier (M), 346 Claremont Ave., Jersey City, NJ 07305. **Hardware**—Baldwin Brass (M), 841 Wyomissing Blvd., PO Box 82, Reading, PA 19603.

●*Pages 82 and 83:* **Chris Callicot vase**—Sointu (R), 20 E. 69 St., New York 10016. **Task Collection rug,** #4, by Henry Smith-Miller/Laurie Hawkinson—V'soske (T), 155 E. 56 St., New York 10022. **Waves sculpture** by Lynda Benglis—Paula Cooper Gallery (R), 155 Wooster St., New York 10012. **Fireplace,** stucco finish with green marble hearth and fire-box floor, log storage at sides of fire-box structure, custom-designed by Gwathmey Siegel; contractor: Joseph Ambrozaitis. **Venturi sofa,** upholstered in leather, plum—Knoll International (T), 655 Madison Ave., New York 10021 **Coffee table** custom-designed by Gwathmey Siegel, 32 inches square, ebonized wood with glass top. **Custom side tables**—Bachmann & Dunn Cabinet Makers (M), 792 McLean Ave., Yonkers, NY 10704. *Bottom left:* **Set of pink king-size sheets,** $1,250; **shams,** $150, **king-size raspberry quilt,** $950—Frette (R), 799 Madison Ave., New York 10021. *Right:* **Chess set**—Sointu (R), 20 E. 69 St., New York 10016. **Coffee table with glass top,** 30 inches—Koch & Lowy (T), 21-24 39 Ave., Long Island City, NY 11101. **Crack rug** by Shelton, Mindel & Associates—V'soske (T), 155 E. 56 St., New York 10022.

SPA FOOD COMES HOME

●*Page 85:* **White and black marble plate** made in Italy, $150 each—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019. **Porcelaine De Limoges grapevine plate** designed by Patrick Frey, $98 per set; **Mottahedeh plate,** reproduction of a De Pacquier plate, c. 1730-1740, set of 4, $150—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012.

●*Page 86—Top right:* **White mug with multicolored handle** made in Switzerland, $95 each—Henry Bendel (R), 10 W. 57 St., New York 10019. **Pink and white pitcher** by Barbara Eigen—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Blue and white spatterware bowl and plate,** $2.50 each—Conran's (R), 160 E. 54 St., New York 10022. *Bottom right:* **Blue-gray plate** by Images, $5.25 each—B. Altman (R), Fifth Avenue and 34 Street, 10016. **Napkin,** $16 each; straw **mat**—Henri Bendel, 10 W. 57 St., New York 10019. **Gray basket,** $12 each; **turquoise plate with leaf design** by The Halden Group, $8.75—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012 *Left:* **Blue plate,** $25 each, made in France—Henri Bendel (R), 10 W. 57 St., New York 10019. **Dessert plate, glass, napkin**—Conran's (R), 160 E. 54 St., New York 10022. **Bone-handled flatware,** $200 per set—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10022

●*Page 87—Top.* **Gray spatterware plate,** $14.95 each; glass, $8.95 each—Conran's (R), 160 E. 54 St., New York 10022 **Etched goblet,** $12.50 each—Gear (R), 110 Seventh Ave., New York 10011. **Gold-edged glass pitcher** made in Italy, $188 each—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019 Siècle flatware made in Paris—Henri Bendel (R), 10 W. 57 St., New York 10019. *Bottom:* **Impressions Limoges grapevine plate** by Patrick Frey, 5-piece setting, $98—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012. **Pale yellow plate,** $7.95 each—Conran's (R), 160 E. 54 St., New York 10022.

●*Page 88—Top:* **Wood plate** by Philip Mueller and Co., $50; flatware, setting, $200—Wolfman-Gold & Good Company, 116 Greene St., New York 10022. **South of the border plate** made in Mexico—Conran's (R), 160 E. 54 St., New York 10022 *Bottom:* **Blue plate with purple veins**—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019. **Pink bowl,** $145 per set—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Star-shaped plate** by Jacques Molin, $25 each; **Siècle flatware** made in Paris, $250, 5-piece setting—Henri Bendel (R), 10 W. 57 St., New York 10019.

HOW THE SPAS SHAPE UP

■*Pages 89, 90 and 106:* Norwich Inn, Spa & Villas, Route 32, Norwich, CT 06360; 800-892-5692, in Connecticut, call 203-886-2401. New Age Health Spa, Route 55, Neversink, NY 12765; 800-682-4348; 914-985-7601. Doral Saturnia International Spa Resort, 8755 N.W. 36 St., Miami, FL 33178-2401; out of state: 800-331-7768; in state: 800-247-8901 or 305-593-6030. The Heartland Health and Fitness Retreat, 18 E. Chestnut St., Chicago, IL 60611; 312-266-2050. Birdwing Spa, RR 2, Box 104, Litchfield, MN 55355; 612-693-6064. The Claremont Resort & Spa, PO Box 23363, Oakland, CA 94623; 415-549-8555. Rancho La Puerta, PO Box 2548, Escondido, CA 92025; out of state: 800-443-7565, in state: 800-422-7565, 619-744-4222. Golden Door, PO Box 1567, Escondido, CA 92025; 619-744-5777.

CLOSE-UPS

■*Page 91:* **Screen,** #058055, 4 panels, $1,095 (only 3 panels shown in picture), each panel is 75 by 17-1/2 inches wide; reversible, other side striped, High Country Collection by Anderson for GuildMaster—GuildMaster (M), PO Box 10725, Springfield, MO 65808-0725. **Handcrafted wood rocking chair,** one-of-a-kind—Peter Gould, Galisteo NM 87540. ■

HOW THE SPAS SHAPE UP

Continued from page 90

good friend the Countess. Exercise facilities and treatments are organized around a palazzo-style complex built of terra-cotta and fossil stone, and all rooms are suites, with marble Jacuzzis and VCRs. There's a climate-controlled indoor track with its own sound system, plus 15 tennis courts, an equestrian center and five golf courses, for almost 100 guests. There's everything from hydromassage under waterfalls to "body fango" treatments with imported mud. And two restaurants offer such spa cuisine as scallop mousse with tomato-chervil sauce. The details: Doral Saturnia International Spa Resort, Miami, Fla.; 305-593-6030. Two-day program: $640 per person double, $850 single. One-week program: $2,340 double, $2,890 single.

The Heartland Health & Fitness Retreat

The name says it all: This is like going to visit Grandma on the farm—if Grandma had trained for the Olympics—from the moment you're welcomed into the farmhouse dining room with a cup of Red Zinger tea. The property, 80 miles from Chicago, includes a small spring-fed lake for aqua-biking. They're big on walking here—both "health walking" and "race walking," and all 27 guests are encouraged to participate in an "adventure" course with high-wire tightropes and trapezes. Even though it's cattle country, meals are vegetarian, supplemented with fish. Breakfast might be a corn-blueberry muffin or a yogurt-granola parfait. Dinner could be ratatouille-topped pasta or a twice-baked potato with broccoli. There's an emphasis on nutrition and fitness re-education, with even a trip to the supermarket for "smart shopping." You go home with a loose-leaf notebook crammed with healthful information about everything from managing PMS to salad-bar dining. The details: The Heartland Health & Fitness Retreat, Gilman, Ill.; 312-266-2050. Two-day program: $440 per person double, $660 single. One-week program: $1,450 double, $2,175 single.

Birdwing Spa

The mood here is Alpine: The owner is Austrian, and the chaletlike manor house sits on an estate once used as the setting for a Walt Disney nature movie. Start the day with breakfast in bed—then you'll be urged outdoors. After aerobics class or "swimnastics," try bird-watching or a photography outing around a private peninsula that juts into Star Lake (you're just an hour and a half from the Twin Cities, in the Land of 10,000 Lakes). Take up cross-country skiing or snowshoeing, then curl up near one of the four stone fireplaces. The grounds are vast (300 acres), but the feeling is intimate (just 18 guests). Meals are low-fat, low-salt, low-flour and low-sugar, but Birdwing brownies are moist and underbaked (made with wheat germ and oatmeal), and the chef's fajitas will amaze (the guacamole is made with peas). The details: Birdwing Spa, Litchfield, Minn.; 612-693-6064. Weekend program: $235 double, $295 single. One-week program: $880 double, $990 single.

The Claremont Resort and Spa

This is a spanking-new addition to an elegant hotel—the latest incarnation of a castle built on the site by a Kansas farmer who struck it rich at the turn of the centry. There's a pleasant theory at work here: that fitness, nutrition and beauty need not be associated with deprivation, but with abundance and fulfillment. You can play water volleyball in season or take body-sculpting classes and then have a "salt glo" (an exfoliating treatment that uses warm almond oil blended with fine sea salt). A "guided imagery" program uses visualization and subliminal suggestion to change behavior (it's very California but ultimately relaxing). Rooms at the hotel overlook the Golden Gate Bridge, and meals for the 25 spa guests are served in the hotel's restaurant, with "light" choices listed right next to the prime rib on the menu, making you responsible for your own diet, in preparation for returning to the real world. The details: The Claremont Resort and Spa, Oakland, Calif.; 415-843-3000. Two-day program: $510 per person double, $616 single. Three-day program: $708 double, $800 single.

HEARTLAND PLANS A TRIP TO THE SUPERMARKET FOR "SMART SHOPPING"

Rancho La Puerta

Simply getting here is a test of mettle: The road to the ranch is a roller coaster ride through the Cuyamacha Mountains, which (legend has it) possess sacred and magical powers. Years ago, only Indian medicine men climbed to the peaks, returning with knowledge and spirit restored, but you'll face the mountain on foot your very first morning, on paths carved out of the rock. There are 150 guests and 150 acres, with 300 on staff. Huge gyms named after Aztec gods are spread over a sprawling hacienda—just walking from class to class constitutes exercise. Classes are labeled start-up, intermediate or intense, but "Absolutely Abdominals" and "Bottom Line" belong in a category unto themselves. At meals calorie counts are posted so you don't gorge, and almost everything is served *con salsa*. Rooms are artsy-craftsy—you might have a pot-bellied stove, tiled bath, and a folk painting on the walls. The details: Rancho La Puerta, Tecate, Mexico; 800-443-7565. One-week program: $1,000 to $1,500 per person double, $1,250 to $1,650 single.

Golden Door

The first clue that you are Somewhere Different is the package of gold-embossed monogrammed stationery waiting on your arrival. No doubt, this is the spa for hedonists—a refuge from the real world and an exercise in self-indulgence. But the operative word *is* exercise. This is no free lunch. Unless you specify that you'll be sleeping late (and risk being known as a wimp), you'll be awakened at 5:30 for a hike among the kiwis and avocados grown on the estate, and a tough personalized schedule will be written on a paper fan accompanying your breakfast-in-bed tray. You might have a warm-up of Tai-chi, a swimmer's clinic with videotaping of your skills and a WAC attack (Women's Aerobic Circuit, a timed course of machines and treadmills). Just when you're feeling faint, you have a soothing herbal wrap or an invigorating Swiss shower. The atmosphere is serenely Japanese, from the kimono-ed staff to the Shoji-screened rooms to the bald elf named Yuichi who teaches stubborn legs to dance. You can try a few days on the all-liquid Virtue-Making Diet, but you might miss the California pizza or the maple fudge flan. The tough part is re-entry: How to return to dinners that are not garnished with edible flowers? You go home with cassettes of all the workouts and with a set of new measurements. You also go home with a group photo. Just like camp. The details: Golden Door, Escondido, Calif.; 619-744-5777. One-week program: $3,500.■

Aimee Lee Ball is a freelance writer who contributes to many national magazines.

Beautiful Finds

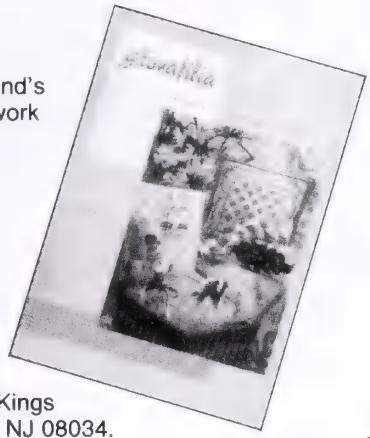
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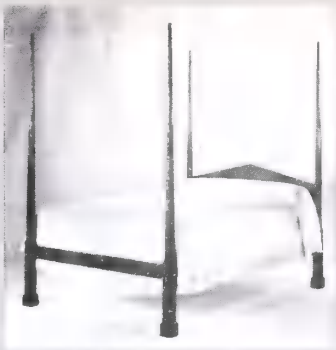
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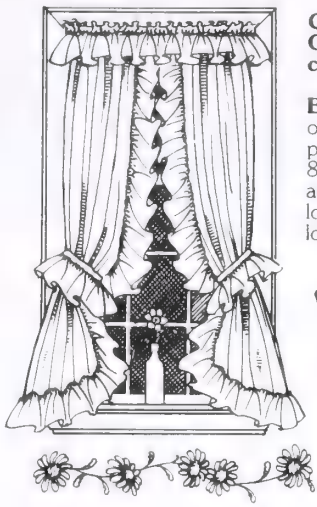
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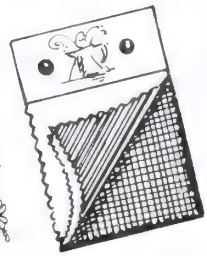
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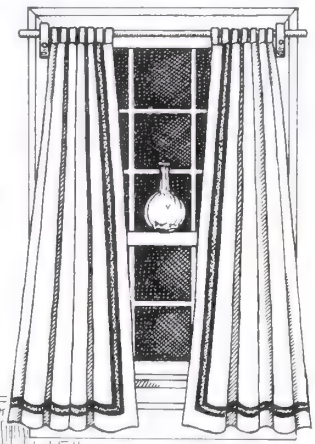


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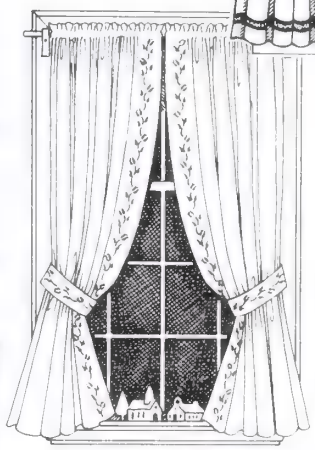


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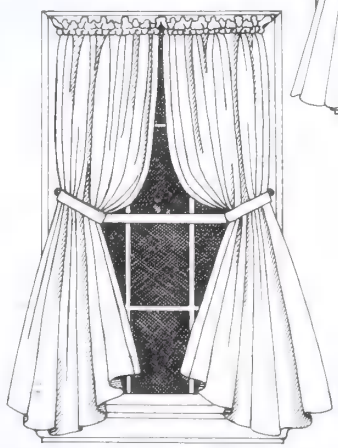
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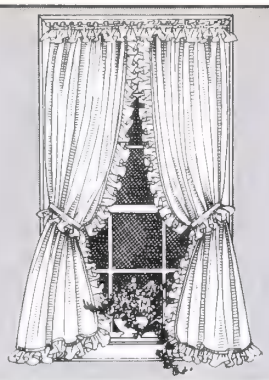
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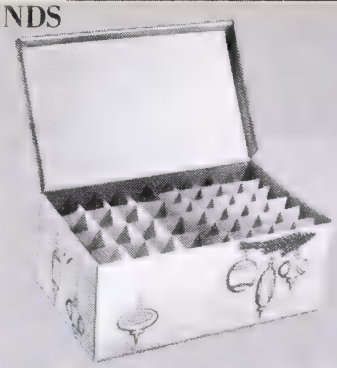
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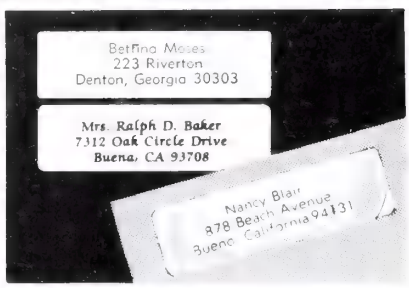
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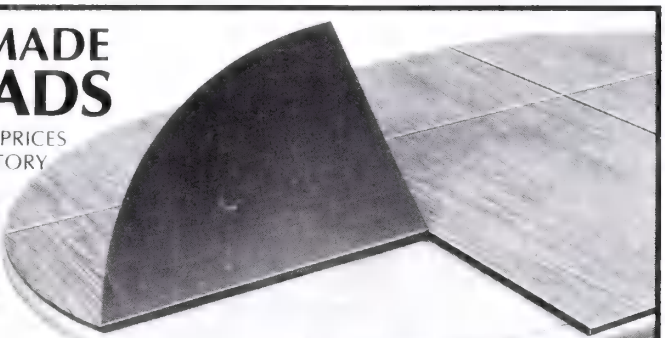
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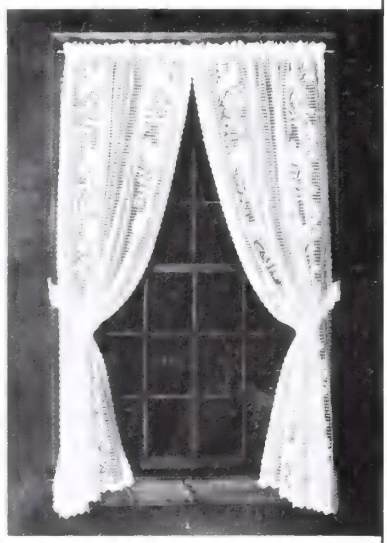


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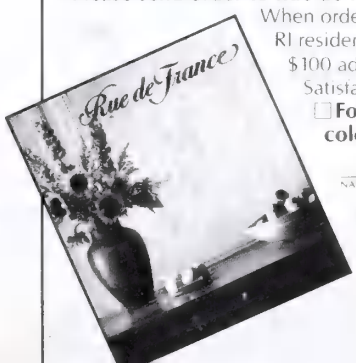


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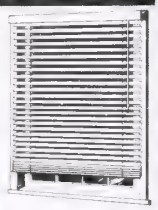
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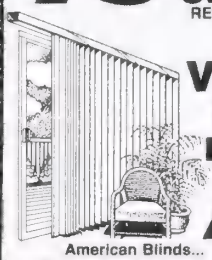
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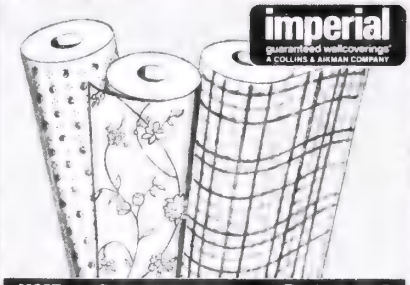
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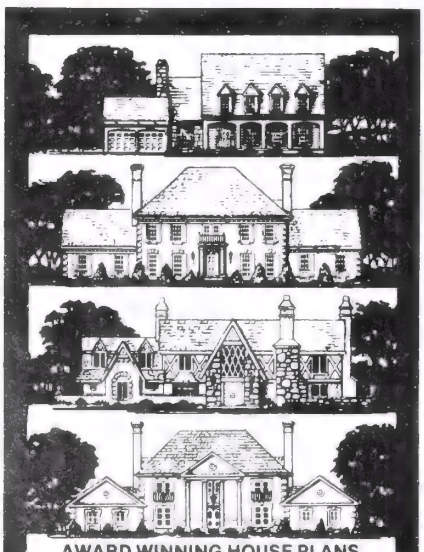
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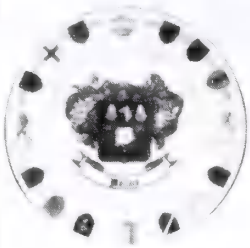
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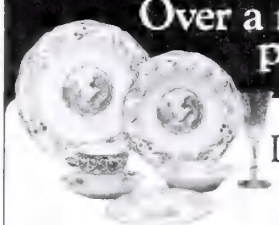
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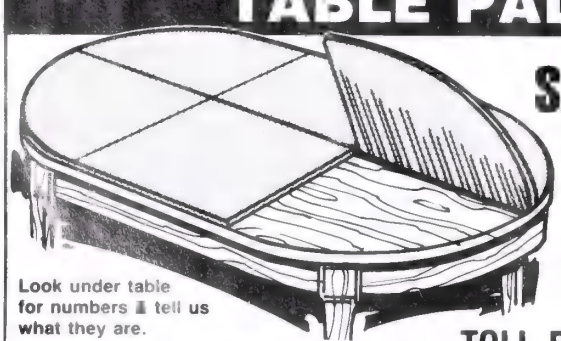
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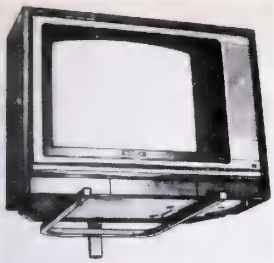
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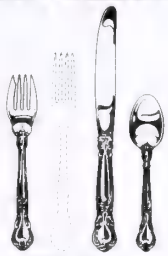
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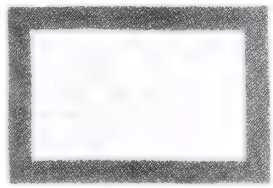
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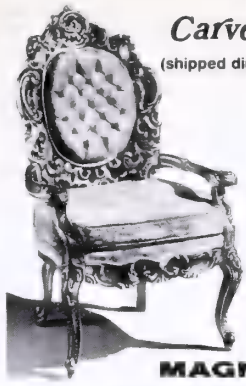
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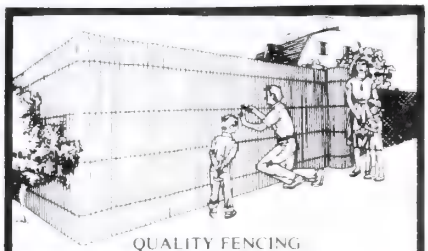
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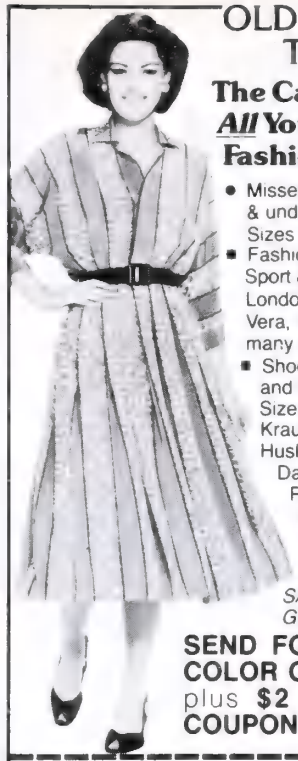
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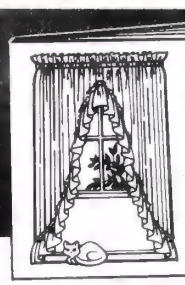


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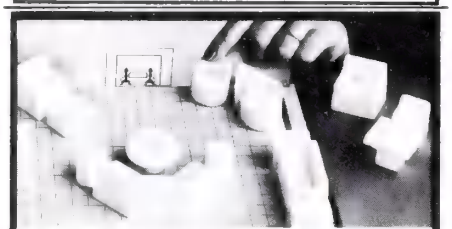
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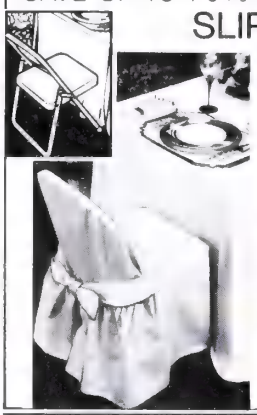
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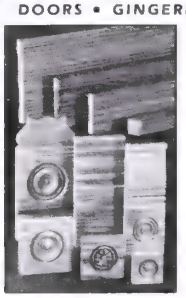
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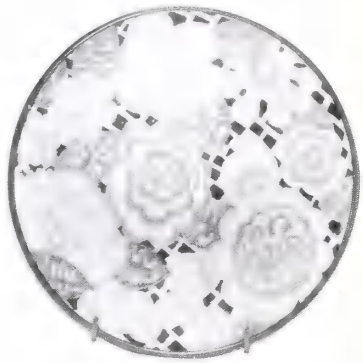
By RALPH and TERRY KOVEL

☐ **My family has owned this figurine for years. It is a 12-inch statue of a man in an ermine-trimmed pink robe, yellow pants and brown boots. The bottom is marked with a D and crossed lines over a crown. Could this be a portrait of a king? If so, who?**
—D.B., Verona, N.J.



Yes and no. Your figure depicts Edmund Kean, an actor, dressed for his role as Richard III in Shakespeare's play. It was copied from a print published in 1921. Kean was considered a brilliant tragedian, but he had a serious problem with drinking and wild living. He died in 1833 at the age of 46. Your figurine is marked with the English Derby porcelain mark of the 1820s. It would be of interest to collectors of theatrical memorabilia as well as collectors of English porcelains. It's worth more than $1,000.

☐ **This 10-inch plate is enameled on the front and the back. The front has gray, green and black flowers. The back is enameled purple. It's signed Limoges, Faure. When were enamels popular?**
—J.C., Centralia, Ill.



Enamelware has been popular for centuries. Enamels made at Limoges, France, became famous in the 12th century, and Chinese workmen were making cloisonné and other enamels by the 13th century. But one of the most noted periods for this art was sometime between 1820 and 1890. French artisans around Paris, for example, made important enamel and cloisonné clocks and vases in the 1880s. With the interest in Art Deco, many new pieces were also produced in the 1920s. Camille Faure, who signed your plate, was an artist working then. Your dish is worth about $2,000.

☐ **This chest is made of bird's-eye maple, cherry and mahogany. Are antiques generally made from more than one type of wood?**
—B.N., Arkadelphia, Ark.



The earlier American pieces in the Chippendale style were usually made of one type of wood. The only decoration was the elaborate carving or the shaping of the foot or arm. Cabinetmakers of the late 18th and the 19th centuries, however, often used several types of wood. Sheraton, Hepplewhite and Federal cabinetmakers working from 1790 to 1840 preferred plain surfaces decorated with inlay of different types of wood. Light and dark woods were often mixed. Your chest of drawers is in the Federal style. The curved apron at the bottom of the drawers, the simple mahogany banding and the attractive bird's-eye-maple veneer are all typical of pieces made in Massachusetts around 1800. The curved bow front and the veneer add to the value. The chest is worth about $7,500.

☐ **My painted wooden chair is decorated with fruit, flowers, an American eagle and the word "Liberty." It's red, blue, yellow and dull green. When and where was it made?** **—D.S. Ventura, Calif.**



The rounded back of your plank-seat chair gives it the name "balloon back." This style was first developed by George Hepplewhite in the 18th century, and was picked up by other furniture makers in the 19th century. It was especially popular with Victorian designers. Painted balloon-back chairs were popular in the Pennsylvania area about 1825. They were usually painted in dark green, red or brown, and were then stenciled with bronze powder and various colors. If the paint is original, your chair is worth $500.■

Catch ***Kovels' Antiques & Collectibles Price List 1989***, just out from Crown Publishers ($11). With more than 50,000 entries and some valuable tips, it's a smart tool for any collector.

WHERE TO FIND IT

FOR COMFORT, FOR STYLE, FOR THOSE LONG, LAZY WEEKEND MORNINGS—A BIG OLD-FASHIONED BED

By SYLVIA SUNDERLIN

The earliest American beds were little more than rough folding cots or curtained cubbyholes built into walls. But thanks to the handiwork of Thomas Chippendale, George Hepplewhite and Thomas Sheraton, we've all been sleeping a little better. For the pure pleasure of the real thing, adapting a vintage bed for today—adding side rails to accommodate standard mattresses, for example—is worth it, and relatively easy, too. Here, some choice sources for true originals.



LEONARD'S ANTIQUES

Beds like this c. 1815 mahogany field-tester Sheraton go for about $2,000 to $4,000, but many other originals can be found for less.

Deanne Levison American Antiques, 2995 Lookout Pl., Atlanta, GA 30305; 404-264-0106—Have a penchant for Southern and Mid-Atlantic regional furniture? Try this shop for a select assortment of low four-posters, unusual country beds and more. Shop hours: Wednesday through Friday, 10 A.M. to 5 P.M.; Saturday, 10 A.M. to 1 P.M. Call or write if you have a specific type of bed in mind.

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Irvin & Dolores Boyd Antiques, 509 Bethlehem Pike, Ft. Washington, PA 19034; 215-646-5126. The Boyds usually feature a selection of charming country beds, such as rope beds in pine and poplar, and some in maple. Shop hours: Monday through Saturday, 10 A.M. to 5 P.M.; Sunday, 1 to 5 P.M. Telephone inquiries are welcome, and the firm ships anywhere.

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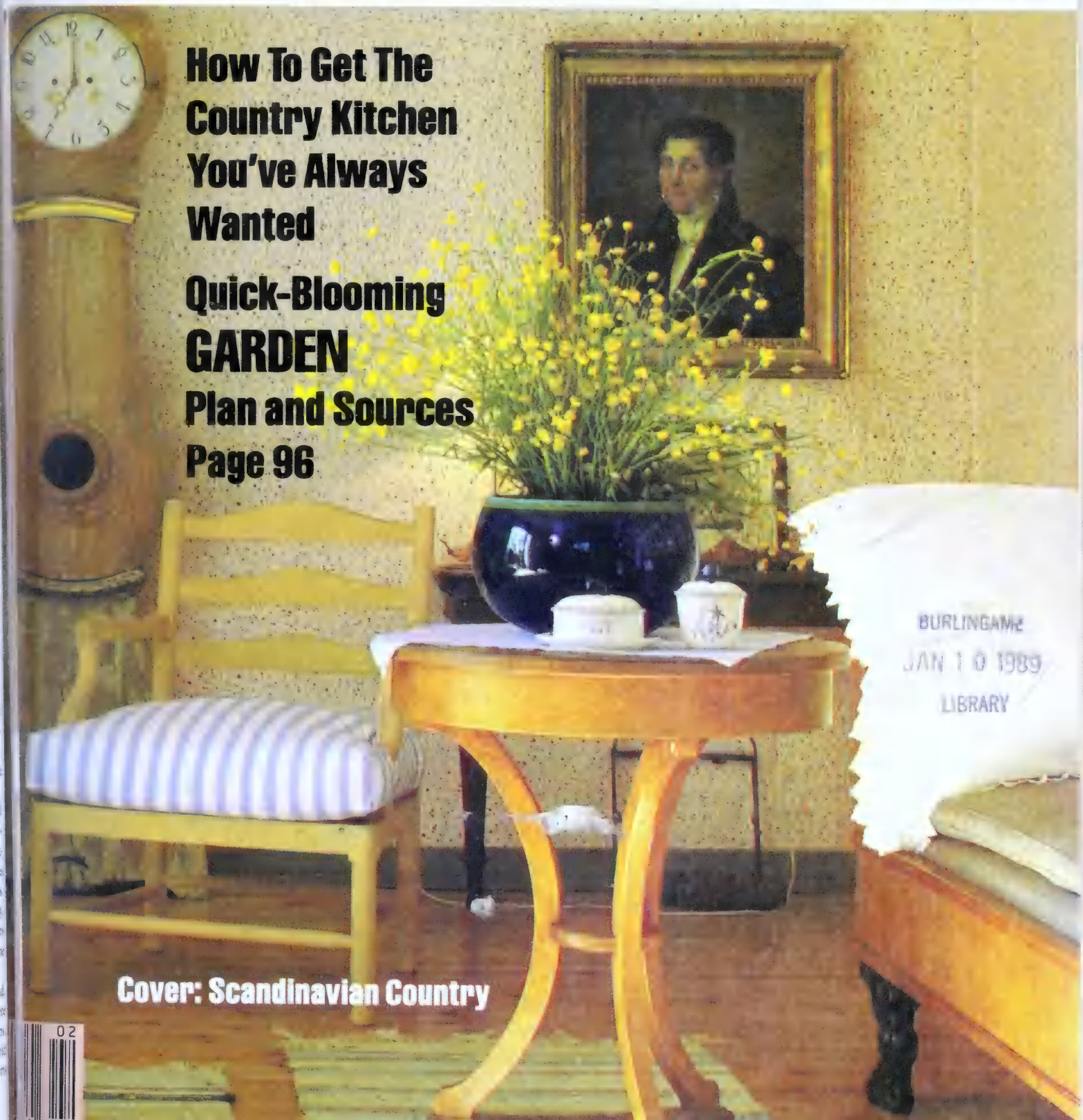
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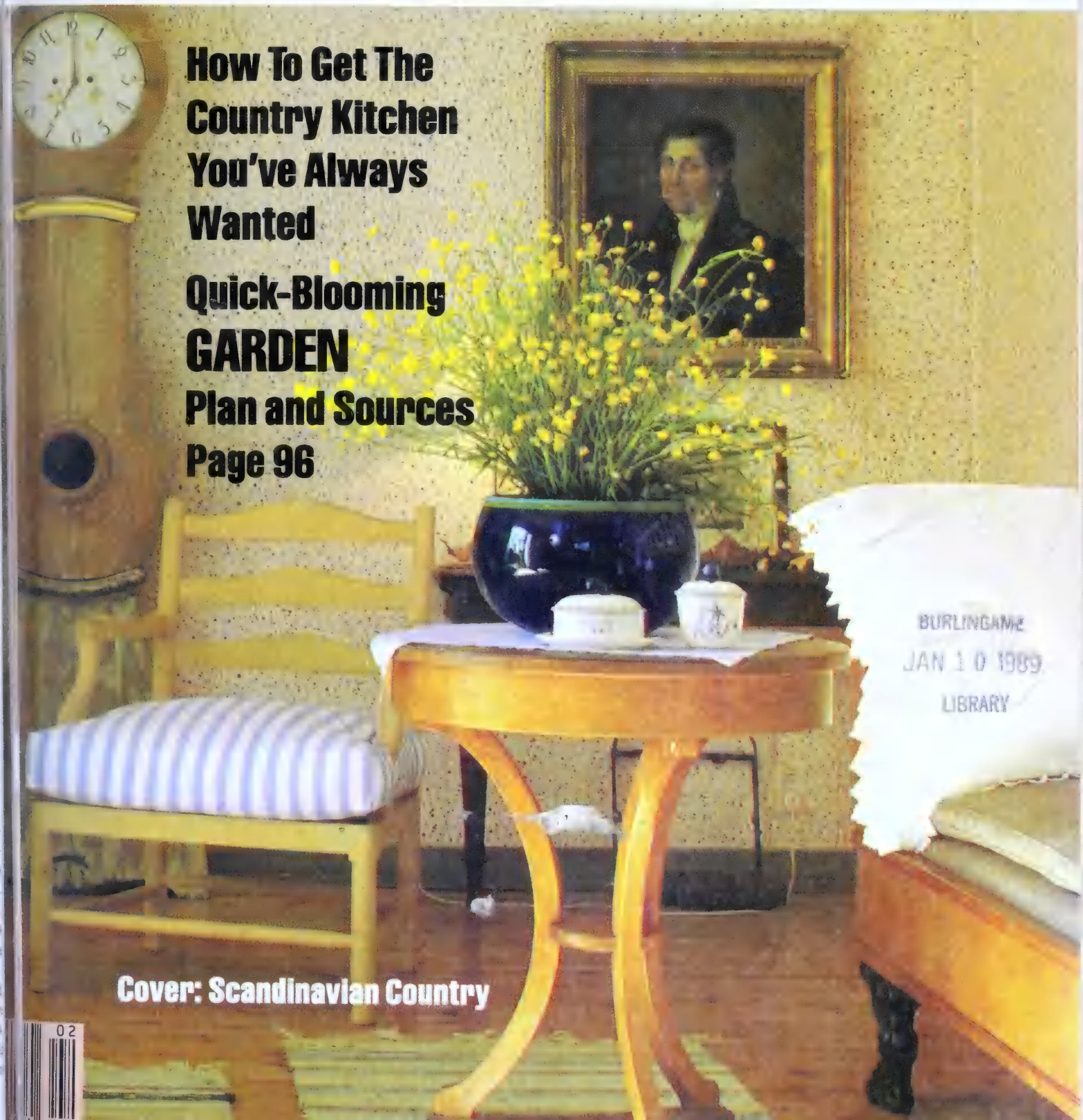
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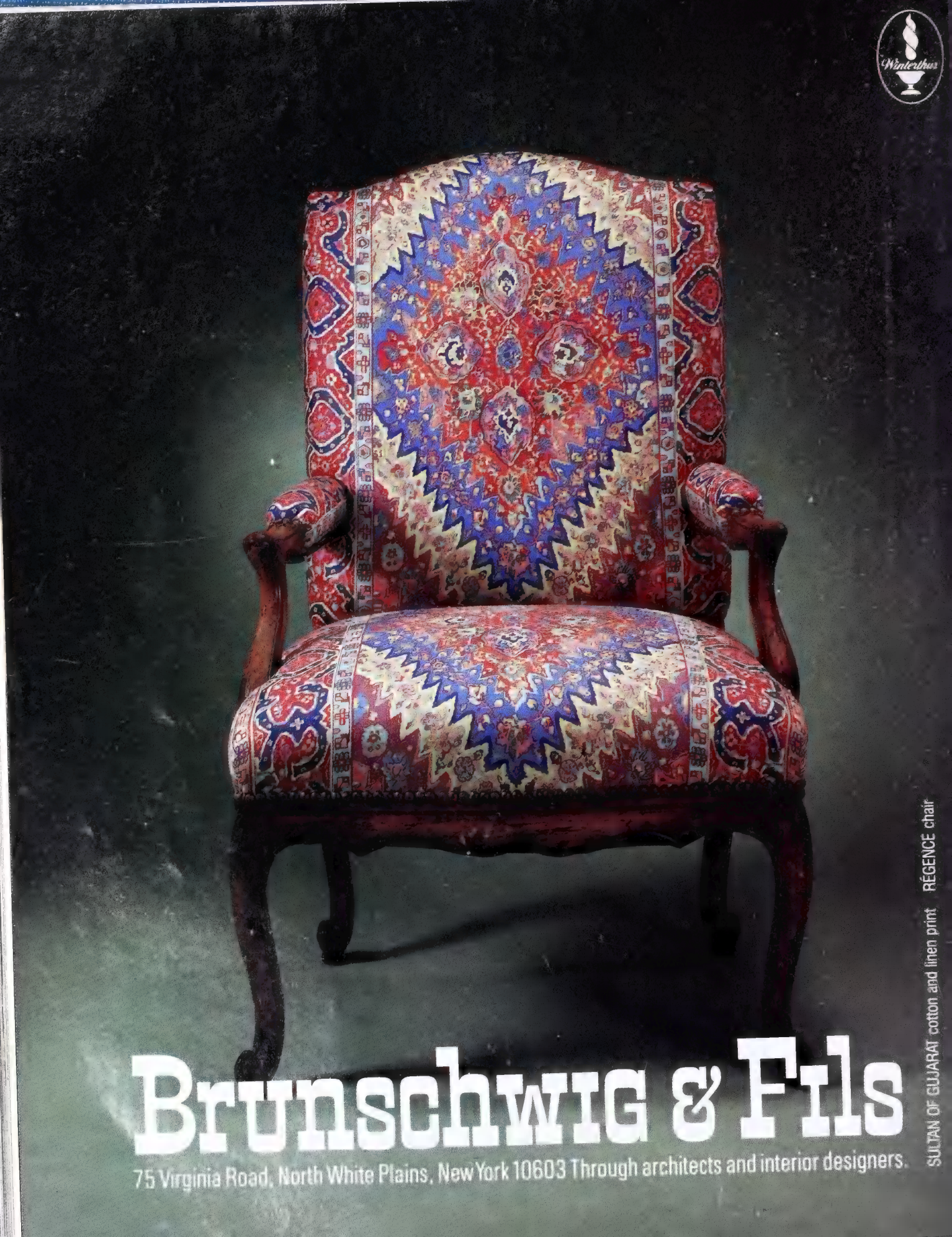






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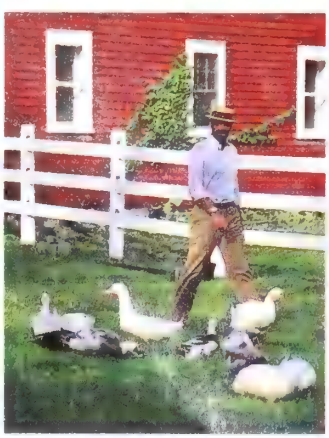
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Spare furnishings and simple rag rugs come to light in one of Sweden's distinctive little red cottages. For more, see page 78. Photograph, Elyse Lewin.



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THINKING ALOUD

A COUNTRY KITCHEN HAS ALWAYS BEEN THE FAMILY'S VITAL CENTER. NO OTHER ROOM LADLES OUT SO MUCH SUPPORT AND LOVE



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When the family comes home from busy days, the kitchen is the room where they meet and linger for a "How was your day" roundup, a look at the evening news. It's the gathering place of any home. Why? Because more and more of us have made for ourselves the kind of warm country kitchen that gives us a place to relax and get back to each other while getting dinner ready.

There is something about cooking together that makes deep conversation easy. A mother and daughter can explore very serious subjects when they are peeling carrots side by side—easing into touchy topics when hands are busy and eyes can't meet. There have been moments of kitchen talk that I treasure—like the time my son confessed a minor school failure and I kept stirring the pot without missing a beat. I think that reassured him more than the comforting words I spoke.

A country kitchen in 1989 is a lot like the old keeping room that was the heart of the pioneer home—an intimate, warm, embracing, sharing, comforting kind of place. A celebration of domestic life. The one-room Colonial cottage, often with a sleeping loft above, was where our forebears kept house, kept body and soul together, kept going. Here the family cooked on the hearth and in the beehive oven, and ate and lived every indoor minute of their hard-working days. As they prospered, they would add on a parlor and bedrooms with privacy, but the keeping room still remained the family's vital center.

Today, the spirit of the keeping room is very much with us in our warm country kitchens. These sheltering, comfortable rooms may differ from one another in style, but they always seem to contain certain predictable elements: a big, often wooden, table in the center, patinaed by time and honest use; personal objects and snapshots on display; and easy access to the outdoors, or at least generous views through the windows.

There are many ways to inject homeyness into kitchens. One way is with furniture. I find it hard to think of any sort of furniture that could not find its place in today's kitchen—well, maybe not a grand piano or a canopy bed, but I *have* seen an upright in a kitchen, and I keep seeing daybeds of various shapes, sizes and styles there, too.

In just the past six months of scouting across the country, I have seen an amazing variety of furniture in kitchens: a chintz-covered love seat and armchairs, numerous sturdy antique dining tables, an antique bamboo-frame writing table for bill-paying and telephoning, a good Dutch still life in oils (not at risk, thanks to efficient vents and hoods that carry away smoke and grease), a Welsh cupboard showing off blue-and-white Staffordshire platters, and another filled with majolica, kilim rugs on one wood floor and an enchanting black-background rose-strewn hooked rug on another. Yes, wood floors are in again. So are '20s-style glass-front cabinets—the kind people were ripping out not so long ago.

Kitchens have changed in other ways, too. I am also seeing every color in the spectrum in kitchen decorating, and a range of materials from ancient marble to state-of-the-art granite chips in resin. I have seen computer centers in kitchens and work benches for wood crafts.

But it is personality and mood that count the most in a country kitchen, not pieces of furniture and equipment. I designed my own kitchen in Vermont so that I can see the fireplace from the work counter, and my family and friends around the fire can see me. So it's natural for someone to drift over and pitch in. I made a pantry where you can see everything you need for cooking and serving, and anyone can play—pluck the mats out of a pretty basket and set the table, grab a whisk and whip the cream.

No room in the house ladles out support and love the way a kitchen can. Is it any wonder, then, that so many people remodel their kitchens in a country mode within the first year of moving into a house? What a strong drive it must be, to undertake such upheaval and expense right after the upheaval and expense of moving.

I'm sure the need to modernize a kitchen is one of the reasons to remodel, but I am convinced that the deeper, more compelling need is to take possession of the space, to personalize it and make it part of the family.■

JoAnn R. Barwick

JoAnn R. Barwick
Editor

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STYLE BEAT

Hot from Milan's bellwether furniture fair: designs to scoop and trends to track

Three design waves are coming straight from last fall's "Salone del Mobile," in Milan. One: quiet tech. The engineering's there, but it doesn't outshout design. Two: a look-back look, familiar and comfortable. Three: a playful take on couture and craft. The sum is furniture you'll love—mixed or solo.





EUROSPLASH

Couture and craft touches are hot. Lulu, Sofart's bow to fashion *(right)* in black-lacquered metal and rubber, is whimsically dressed in cotton. High-octane French designer Philippe Starck uses sheet metal with cutouts (the material and craft to watch for) in his Clown table for Driade *(below right).*



LESSONS IN HISTORY

Ettore Sottsass plays on column capitals for his 18-inch-high side table for Design Gallery *(above left).* Mondo's wooden stair cabinet *(left)* recalls the Japanese tansu. Also available in blue or green.



TECH TO TOUCH

Massimo Morozzi's Africa, a knockdown chair for Sedie & Co. *(left),* comes in a shopping bag. Assembly is quick, with industrial-strength fabric fasteners. *Right:* Metal frame, soft heart—cushioned love seat with rubber-coated aluminum frame, by Toshiyuki Kita for Interprofil.►



ALL PHOTOS, NATALY MAIER

FOR MORE DETAILS, SEE PRODUCT INFORMATION

What shows in Milan is "runway" furniture. Individual pieces may be scarce, but their influence will soon be felt everywhere



Borek Sipek, star of the '87 show, shows his craft background with an intricate chair for Driade.



A classic reborn. Ruben Mochi updates the 19th-century courting chair with a higher back and bold new lines *(left)*. From Insa.





The design team of Adam Tihany and Joey Mancini redo the klismos chair *(above)*, for Trocadero.



Ancient wood—new look. Steel-frame and bamboo-slat armchair *(below)*. Toshimitsu Sasaki for Vita Inc.



Alone, this chaise longue *(above)*, plays on the old club chair. Paired with its mirror image, the longue turns into love seat. With a down-filled seat and casters. From Flexform.

ALL PHOTOS, NATALY MAIER

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Past perfect. This design *(above)* was found in Vittorio Bonacina's 1910 catalog. Wicker chaise with adjustable back, edged with black and white stripes.



Tatlim means sweet in Turkish and is also the name of this smile-winning chair. By Marco Mencacci for Sawaya & Moroni, with an open-work wooden back that looks like a doily.



For Kartell to venture beyond plastic, it took Philippe Starck. His chair *(above)* is part steel, and stacks.



A Shaker look *(above)* rolls into the '80s. By Vico Magistretti for De Padova. Try it as a roving room divider.





An ace, in spades. Cloth-topped card table *(right)* has heart-shaped change wells. Craft-inspired, with a sense of humor. By Gianni Ruffi for Poltronova.



Industry imitates the hand. Architect Giorgio Ragazzini's walnut chair, for Mazzei, reminds us that machines were invented to do what man can—only faster. Signed and in a limited edition. It's a taste of what's to come.►

STYLE BEAT



IT'S ALL GREEK TO US

Classical roots and country heart. Brunschwig & Fils' new collection, inspired by designs in the Benaki Museum in Athens, has the best of both. Our picks: Athena wallpaper border *(above)* and Dionysus grapevine-patterned fabric on the love seat in Carolyn Guttilla's porch *(right)* for author Nicholas *(Eleni)* Gage.





ARTIST, DAN NICHOLL; PHOTO, PETER ARDITO

DESIGN DEBUT

Opening this month: The Center for the Study of Decorative Arts, in San Juan Capistrano, Calif., will showcase and teach design.



NEW WEST

Taos painter Jim Wagne turned furniture master to design this limited-edition chair *(left)*. Wagner drew on antiqu Spanish Colonial forms but turned them into one-of-a-kind pieces wi irreverent color (choice of eight colorways, $525 plus shipping). Find the chair and othe Southwest-style pieces by Taos artists at Zia, on College Avenue in Oakland, Calif.►

CLASSIC COMEBACK

With its black matte finish and neoclassic mood, Wedgwood's new Odessa collection offers the look of hand-polished Basalt ware—minus the price tag. These versions of the now-rare designs, perfected by Josiah Wedgwood in the 1760s, include bowls, pitchers and vases ($36 to $135).



BE MINE

Seek out vintage valentines at Nashville's Heart of Country Antiques Show (Feb. 3 to 5) or in Mary Emmerling's *American Country Hearts*, packed with pictures, sayings and lore.



CHRIS MEAD

FOR MORE DETAILS, SEE PRODUCT INFORMATION

CENTURY



This breakfront curio china is representative of the fifty-five piece Italian-inspired Cardella Collection by Century.

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STYLE BEAT



GREAT GETAWAY

Best little secret in Texas—the 21-room Gage Hotel in Marathon. Mexican antiques, Texan fare and about $55 a room. Engaging. 915-386-4205.

GARDEN FINDS



RICHARD HAGGERTY

A charming perch for gardens (and maybe hallways too). Iron bench with bronze birds *(left)* from Maitland Smith. ■ Little house for your prairie *(below)*: Signe Ahl, of Doe Run, Pa., makes wooden playhouses that arrive from Amish country ready to go, right down to the box bushes and stone front step. At 8 feet square and 13 feet high, they are just big enough to hold a twin bed. Plant one on your lawn as a guest cottage; $3,500.



■ More than another pretty flower, Meidiland roses *(left)* have it all: months of bloom (like modern hybrids), plus old-rose-style attributes of hardiness and head-to-toe beauty, with good form, foliage and fall berries. Bred by the Meillands in France (who also bred mega-star hybrid tea Peace, among others). Five varieties, available at good nurseries. ■ Spanning cultures: A bridge *(bottom left)* from a high-taste prefab company, Bow House, in Bolton, Mass., brings a hot Japanese look to any patch of ground. Designed by company vice-president John J. Rogers. Available in several lengths. ■

FIRST-CLASS DESIGN

Want great design in the mail, quicker than you can say polished chintz, plus real live help? In Detail ships custom- and ready-made bed and bath luxuries *(right)* from a company warehouse, pronto. Make all your selections, and get design aid, at company stores near Boston and Washington. Or shop the In Detail catalog. ■ Kemp & George sends high-style hardware for great prices, like the sink below, for $257. Plus, a toll-free handyman service, 6 A.M. to midnight: 800-343-4012.



Linens to love from In Detail *(left)*, including Egyptian cotton sheets, braid-trimmed bedspread, and antique silk pillow embroidered with seed pearls.





New roses, single-flowered 'Pink Meidiland' and double-flowered 'Ferdy' *(above)*, make great hedges.



This garden bridge *(right)* comes pre-assembled in Japanese-looking red and lots more.

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Editor MELANIE FLEISCHMANN



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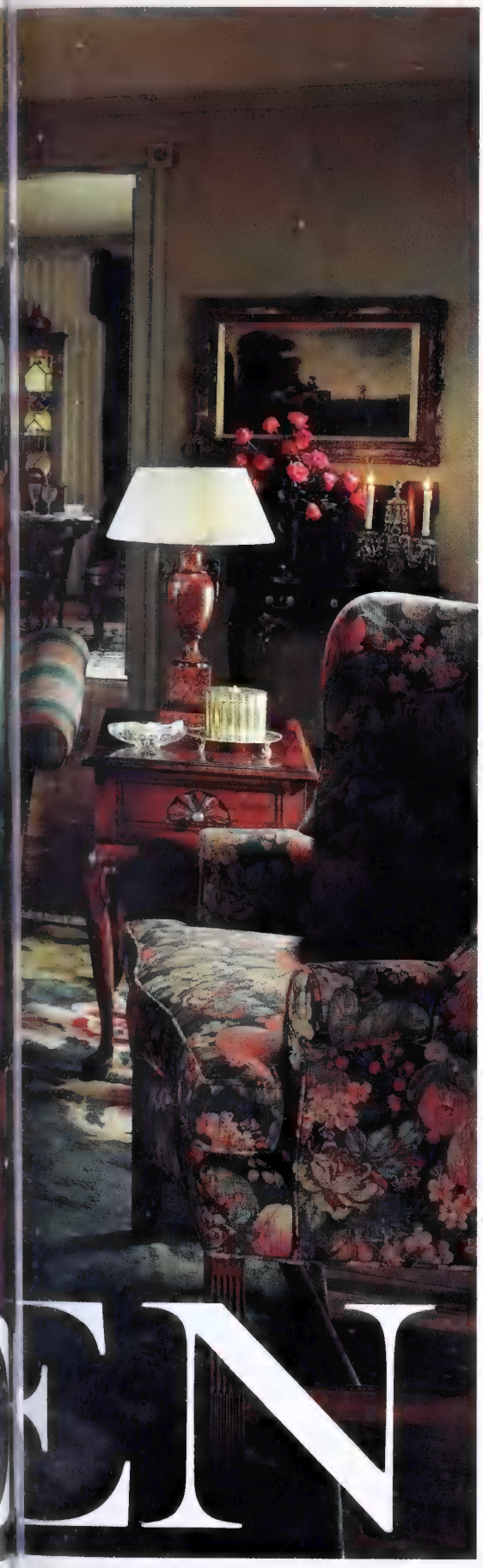


Featured above: Select pieces of Wedgwood's "Royal Court Collection"—Royal Lapis, Empress Ruby and Pavilion. Send $1.00 for brochure to: Wedgwood, Department HB, 41 Madison Ave., New York, N.Y. 10010

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FROM THORNHILL FARM

WE'RE BUILDING A NEW DREAM—A HOUSE THAT WILL STRETCH INTO ANOTHER CENTURY



By DEE HARDIE

I once saw a house in Chester, Nova Scotia, that I have never forgotten. And although I could see and savor only the exterior, I *knew* how this house lived inside. Somehow there was an instant intimacy between me and a house I would never enter.

The one-storied house was shaped like the capital letter I, lying on its side. At the center was one great room, and at each end, a wing. The house was white, and a garden path led to the double front doors. Small and self-contained, it was so unlike Thornhill that I felt a bit disloyal. But I couldn't help it. I had simply fallen in love with a house—a very human emotion.

Some time later I saw a cousin of this house in Scotland, and even later, a second cousin in the French countryside. But never did I think a house like this would become a member of *our* family.

Well, you just never know. Now this house is about to be built in Vermont. And it is going to be ours, all ours.

It is exciting, it is terrifying, it's the first time we've ever built a house. The name in Tom's file is "Lake House"—a cozy exaggeration, but in a five-minute walk there *is* Lake Champlain. To me it is a Summer House that will stretch into another century. Stretch in every direction for our family, their families, right down the line.

Sometimes I wonder if we know what we're doing. We have always lived in houses whose birthday cakes could hold more than 100 candles, have always restored other dreams. But now we are entering a new world. I feel like a bride.

After we bought the land, four acres-plus in a wooded area, Tom drew my ideas to scale on graph paper. Then we found Tom Koerner, an architectural designer, who brought in Charlie Proutt, our builder.

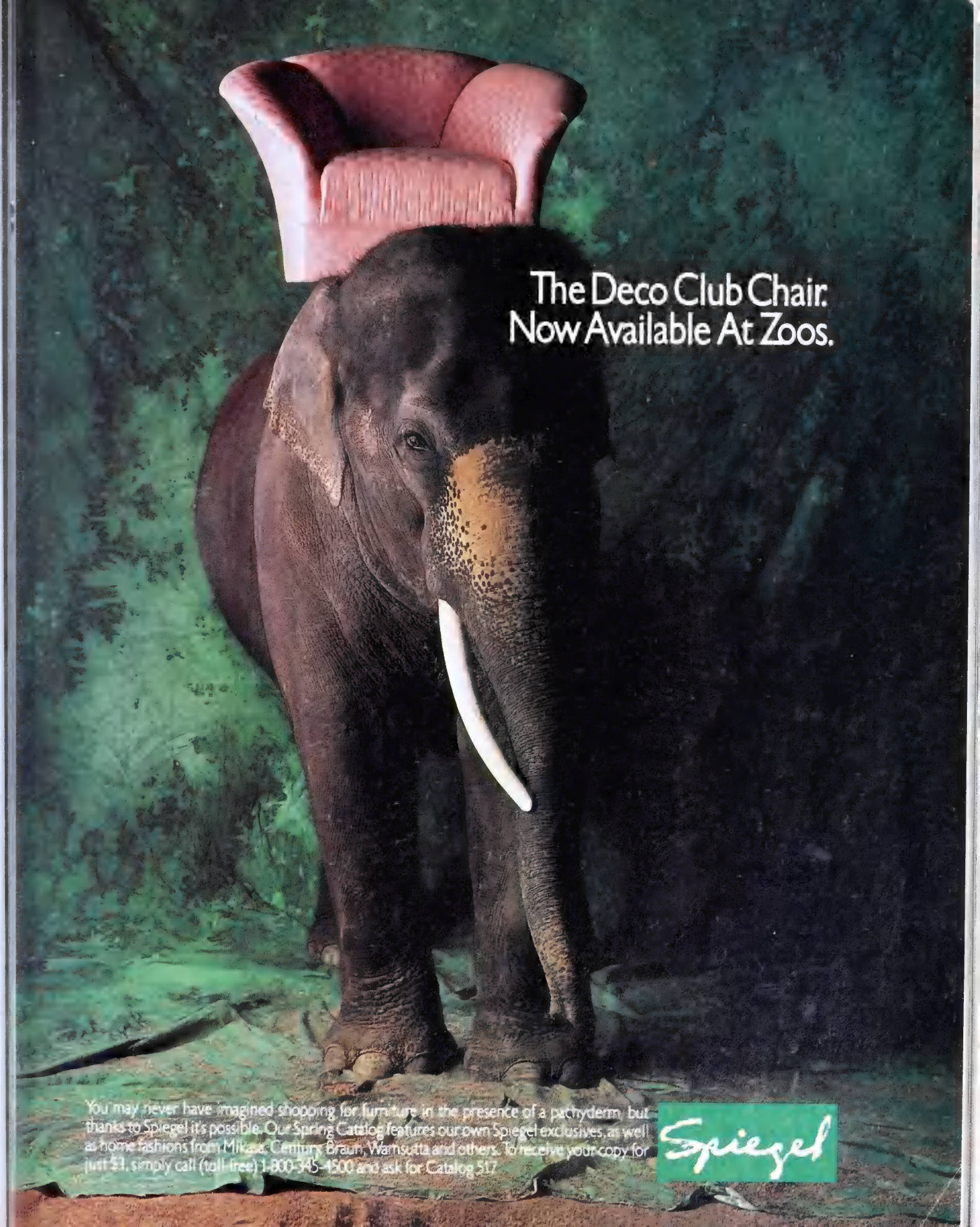
Both are in their early 30s—Tom Koerner looks like a young Albert Schweitzer, and Charlie is the boy next door. I like them so much that I have to remind myself I am a client rather than a close friend. They call us Dee and Tom, and seem to understand us.

Not that we haven't had a few different ideas. Tom Koerner first suggested bay windows, and I quickly said, "No, nine-over-nine!" And Charlie was quietly determined that a maple tree remain, one I felt blocked a view. I understood. Charlie also owns a nursery, and trees are one of the icons of his other world. But nature settled our polite dispute. Because of a ledge, the site had to be moved forward eight feet.

Although there is only the foundation, I find myself decorating. What painting will I put over the 1820 mantel that has been in our Maryland barn for years? Will a stripe go with the chintz on the sofa? Tom Hardie says that I am simply "playing house," but I *know* this is the real thing.

Over the years we have made Thornhill ours, but this one is ours from the very beginning. It's never too late to build a house, and that pleases me. An original Hardie house, with a bow to a house somewhere in the middle of Nova Scotia. ■

JEFF McNAMARA


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TRAVEL

PORTUGAL'S PRIZE

RICH HAND-PAINTED TILES ARE A PORTUGUESE SPECIALTY. HERE ARE THE BEST SHOPS IN AND AROUND LISBON

By SUZY GERSHMAN

It all started the day I scorched the kitchen counter and discovered it would cost $450 to replace a mere section of plastic laminate. How much more, I asked myself, would it cost to fly to Portugal—where hand-painted tiles cost a fraction of what they do here—buy enough tile to cover the counter, and finally have my dream kitchen? Not much.



Tiles are an old Portuguese tradition, brought to Iberia by the Moors more than 900 years ago. They glitter everywhere in Portugal, from the richest palace to the most humble house. Some are finer than others, some are older, but all make a mosaic of wonder—bouquets of flowers and intricate geometrics.

While stucco forms the upper floors of many houses, the street-level floors are usually covered with ceramics. The most common colors are the traditional blue and white, with a yellow or golden color sometimes added. But you can find *azulejos* (tiles, in Portuguese) in a panoply of shades. Whole panels depict historical scenes (battles are popular), giant vases or famous ships. Occasionally, you'll see a life-size panel of a person, in full-court dress of the 18th century. And it's possible to find buildings from the 1600s, their tile work nearly perfect.

The Moors taught their methods all over Europe, but it was the Portuguese who turned the ancient lessons into an ongoing art. During the Age of Discoveries (the early 1500s), when Portuguese ships had regular trade routes to Macau and Japan, Portuguese architecture and painting were influenced by the art of the Far East. (In fact, you can still see Pagoda-shaped roofs all over the country.) Portuguese tiles took on a unique quality, blending the Moorish, the Mandarin and the Mediterranean in distinctive strokes that make them quite different from the famous Delft tiles of Holland or the faience of southern France.



New hand-painted tiles *(top)* borrow from traditional Portuguese patterns. *Above:* Solar, a shop on Dom Pedro V, is the largest source for antique tiles in Lisbon.

Although you won't see as many tile facades in Lisbon as you will in the countryside (more about that later), it *is* a good place to begin to worship, because the Museu do Azulejo (the Tile Museum) is there. Take a tram up the hills of the Alfama district to the Castelo de São Jorge—the Moorish citadel that overlooks the city—and try to ignore the vistas and the river. Keep your eyes on the ancient walls: This will be your first brush with immortal art made with clay and kiln. From Alfama, hop over to the next hill and the Mother of God district. Next to the church Madre de Deus (Mother of God), in the convent, is the museum (open daily except Mondays and holidays, 10 A.M. to 5 P.M.).

Enter the gates and then the convent, passing by more than one million tiles, representing work created over the past 450 years. The old richly colored and deeply drawn tiles will educate your eye to the techniques around you. Good tiles have a depth to them that comes from the artistry and care lavished when they were created.

Now you're ready for my personal Portuguese Tile Tour, which includes a trek through the shops of Lisbon and a trip through the countryside. Drive or take a train north to Porto. Then visit the towns of Aveiro and Coimbra, always

(Continued on page 30)

TILES: COUNTRY FLOORS INC.; JEFF McNAMARA, STORE: JUDITH THOMAS



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PORTUGAL'S PRIZE

Continued from page 28

staying on back roads. Never drive on the highway if you want to see the best and the brightest.

Lisbon

If you can go to only one tile shop in Lisbon, **Viuva Lamego** should be the one. Located near the Chiado downtown area, it announces itself to you on sight. The small two-story villa is completely covered in azulejos, which form life-size portraits of 18th-century courtiers along the outside walls. The company, which was founded in 1849, does a huge export business internationally, and is well known among U.S. designers. Wander into the studio through the wrong door, and you'll see the shipping department, stacked with boxes stamped "fragile." It is exactly what your fantasy shop should be—shelves laden with flowerpots, vases, lamp bases, dinner plates, sconces, wall medallions and, yes, tiles, too. No other shop in Portugal has the kind of designs you'll find here, especially for dinnerware, so this is the chance to buy. Now for the bad news: Lamego does not ship, nor does it take credit cards. (The store also does not give a VAT—Value-Added Tax—refund.) The sales help may not be particularly friendly, or helpful. They will wrap and pack for you, but you're on your own from there. The details: Fabrica de Ceramica Viuva Lamego, Lda., Largo do Intendente 25, Lisbon; 56-02-62. (Most of the shops in Portugal, including this one, are open Monday through Friday, 9 A.M. to 1 P.M., 3 P.M. to 7 P.M., but to be certain, call ahead.)

AT SANT'ANNA, PLATES ARE HAND-PAINTED WITH TINY ANIMALS AND PERSIAN MOTIFS

For an amazingly different experience and top-of-the-line quality, try Lisbon's other famous tile shop, **Sant'Anna**. A noted workshop for decades, with a store in the Chiado main shopping area and a factory (open to visitors by appointment, ask for details in the shop), Sant'Anna has a very distinctive style of painting and glazing. The work is entirely different from Lamego's, but sensational nonetheless. Sant'Anna makes tiles for Country Floors (a U.S. distributor of international tiles, with showrooms in several U.S. cities), and therefore cannot sell these patterns to you. But the shop will sell other tiles ($3.50 to $6.50), individually or by the panel, and also has a wide selection of pottery. The desk-top articles, dinner plates and serving pieces are hand-painted with wispy brushstrokes and bear tiny animals and Persian-style motifs. They range from the downright cheap ($10 for a ceramic box) to the moderate ($50 for a large vegetable dish). Sant'Anna ships, arranges for VAT refunds at the airport, takes credit cards and is open during lunch (which few other stores are). And the sales help doesn't mind bringing out everything that's in the back. The details: Fabrica Sant'Anna, Rua do Alecrim 95, Lisbon; 32-25-37. Sant'-Anna Factory, Calcada da Boa Hora 96; 63-82-92.

Because tiles last for centuries, there is only a small market in "used" or antique tiles. A few pieces turn up at flea markets or gift shops, but the bulk of the business is sewn up by **Solar,** smack in the middle of

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the antiques street Dom Pedro V, where four rooms on three different levels are stacked with tiles dating back to the early 17th century. One chamber is devoted exclusively to Art Deco tiles. Expect to pay about $15 for a single tile. The firm ships and accepts credit cards. The details: Rua Dom Pedro V 68-70, Lisbon; 36-55-22.

Cascais

Say "Cash-kaise" and take the electric train from the Cais do Sodré train station in Lisbon to this suburb by the sea, the last stop on the line. It'll take about a half-hour to get there on the rickety commuter train, but it's well worth it to explore this seaside resort community just one kilometer past Estoril. There's not much shopping in Estoril, but Cascais makes up for it with a pedestrian street that's filled with boutiques and outdoor vendors. On Wednesdays there is a market as well (fruit, vegetables and crafts). But the real reason to go to Cascais is to visit **Isto E Aquilo,** an artisan's shop nestled a step off the main shopping street, in a tiny house where weavings, ceramics and some tiles are sold.

Isto E Aquilo is the place for the blue and white coffee mugs you've been thinking of, the dinner service with the fishies painted in circles, the honey jars and cachepots. Coffee mugs are $5 each; dinner plates are $15. The store will pack for you, but will not ship. Credit cards are accepted. The details: Isto E Aquilo, Largo da Misercordia, Cascais; 284-0956.

Porto

Porto is Portugal's second-largest city, and the industrial capital of the country. Take the *rapido* (the fast train, which offers assigned seats and meal service for $40 round-trip from Lisbon) for the three-and-a-half-hour zoom across the countryside. Be sure to stay awake, because each station you pass through (except the one in Porto) is elaborately decorated with azulejos. Make a separate trip to the São Bento train station in downtown Porto to see even more magnificent tiles.

THE PLACE FOR MUGS, HONEY JARS AND CACHEPOTS IS ISTO E AQUILO

Porto is such a commercial center that the traffic and New York pace of life may disappoint you, but the tile-covered buildings and the sources for tiles and pottery will not.

Ceramica Lusitania Comercial Lda. This is it, folks, the place where the most expensive tile in the house costs 32 cents, and where I bought my 25-cent beauties. This is a bath-supply shop open to the public. No one here speaks English—the tourists are rare—but the tiles cost a quarter each, and the store will pack everything for you to take on the plane. All tiles are on display, with prices marked on each (tiles are generally sold by the piece). The details: Ceramica Lusitania Comercial Lda., Rua de Santa Catarina 748-778, Porto; 501-189-823.

Fabrica de Loica de Sacavem is the factory-outlet shop for Sacavem, which makes everyday and restaurant-quality dishes. Prices are incredibly low. An entire tea service (teapot, six cups and saucers and six dessert plates) costs less than $50. The shop does not ship. The details: Fabrica de Loica de Sacavem, Rua das Carmelitas 40, Porto; 220-33.

(Continued on page 33)

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PORTUGAL'S PRIZE

Continued from page 31

Aveiro

Aveiro is not the quaint little village you think it is when you pass through the blue and white tiled train station. But the sprawling town is headquarters to many tile and pottery factories, and it does have pockets of charm around the downtown canals. If you've rented a car to drive here (it's about 40 minutes south of Porto), you have come for some serious shopping.

The most famous porcelain company in Portugal is **Vista Alegre,** which makes goods for Tiffany & Co. and the Metropolitan Museum of Art in New York, as well as its own line for local consumption. Although Vista Alegre has boutiques in every city in Portugal (including one next door to Fabrica de Loica de Sacavem in Porto), the best shop is located in the factory outside of Aveiro, in the suburb of Ilhavo. The shop in Aveiro is not a factory outlet, but *is* luxurious, well staffed and well stocked. It has by far the best selection in all of Portugal. Vista Alegre does not ship, but provides a VAT refund and takes all credit cards. The details: Ceramica Vista Alegre, Fabrica Ilhavo, Marque Ilhavo, Aveiro; 034-322-365. Open 9:30 A.M. to 12:30 P.M., 2:30 P.M. to 7:30 P.M.

Have your business card ready if you want to shop at **Aleluia,** a commercial supply house for floors and design panels that also sells panels to tourists. The security guard at the gate expects contractors only, so give him your card. No one speaks English, although you can speak French to one of the executives of the company, Carlos Rocha. Aleluia, which has been in business since 1906, specializes in hand-painted reproductions of historical designs. But you can also commission a family portrait from a photograph or a plaque with your street address. Prices, which are wholesale, depend on the size and complexity of the design. Shipping anywhere in the world is no problem. The tiles will arrive with numbers on the back, coded so that you can assemble your panel. If you wish to do big business here, you might want to come with an interpreter, but simple orders can be worked out with mime and a pencil and paper. The details: Ceramica Aleluia, Quinta Simao, Aveiro; 0031-22061.■

Suzy Gershman is coauthor of the Born To Shop *series. She is currently working on* Born to Shop: Spain and Portugal.

WHAT TO KNOW BEFORE BUYING TILES

- The best tiles are, of course, handmade, with thick beveled backs and hand-painted designs. These cost from $3.50 to $6.50 each and offer a savings of about 50 percent over U.S. prices if you carry them home with you. (The cost of shipping strips you of the value of shopping in Portugal.)
- You needn't buy hand-painted tiles to get lovely colors and good design. Many inexpensive mass-produced tiles borrow from traditional patterns and have gorgeous colors. Although these tiles are thinner, have flat backs and are machine-printed or stamped with decals, they make up for it by being incredibly cheap. I paid 25 cents each for 16 tiles in a blue-on-white pattern like the one of my dreams. Who needs plastic laminate when $4 buys such elegance?
- It is physically impossible to carry much more than 24 large or 50 small tiles in a suitcase. If you want to cover a large area, buy as many tiles as you can carry, and fill in with solid-colored tiles bought in the U.S.





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GARDEN GUIDE



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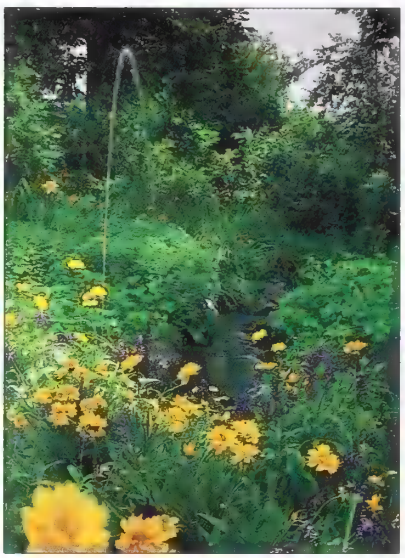
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DREAMS OF A WINTER GARDENER: HOUSEPLANTS AT HAND, SPRING BLOOMS TO COME



KEN DRUSE

By KEN DRUSE

It's February. I miss the pleasures of my outdoor garden, but I'm far from idle. This month I finish placing catalog orders and dote on the awakening indoor garden. I'm eagerly awaiting the arrival of seeds for two luminary floral introductions: 'Sunspot,' a 10-inch-wide sunflower that grows only two feet tall, from Park Seed, and 'Sunrise,' a spry yellow coreopsis from Burpee. The latter, a perennial, blooms the first year it's sown and has won both European and American gold medals as best new plant.

I'm not going to start these seeds indoors too early, or the floppy seedlings will do poorly in the garden. Most plants need to be started only six or eight weeks before the weather settles. I'll tend to my houseplants, giving them a quarter-turn each time I water to keep growth symmetrical.

Houseplants respond to the lengthening daylight hours. Some are known as short-day bloomers. Chrysanthemums, poinsettias and Thanksgiving cactus, for example, are induced to bloom as daylight shrinks. But most plants bloom as light increases. My citrus, Meyer and Ponderosa lemon and miniature orange, form buds and flower in February with a regularity you could set your calendar by. When the sun-room is filled with their intoxicating fragrance, I play pollinator. With a small artist's brush I dust bright yellow pollen from the anthers onto the sticky stigma at the center of each flower. Ornamental fruit will follow.

All my houseplants need feeding. Foliage plants such as ficus and philodendron get a dose of high-nitrogen fertilizer (20-10-10). Fruiting and flowering plants—citrus and African violets, for example—need a preparation with more phosphorus, such as 15-30-15.

This quiet time of year allows me to enjoy good garden books and watch new videos. Avid and always inquisitive garden writer Allen Lacy has become America's conservator of garden literature. Lacy's *The American Gardener: A Sampler* (Farrar, Straus & Giroux, $19) blesses us with the brilliant collected garden visions of Thomas Jefferson, Katherine S. White and Thalassa Cruso, among others.

Another "new" book is by a poet, who, as the daughter of a lighthouse keeper, created a garden out of virtually nothing and documented her experiences. *An Island Garden* by Celia Thaxter (Houghton Mifflin, $20), with magnificent paintings and illuminations by Childe Hassam, is a contemporary edition of a book first produced nearly a century ago.

To me, the advantage of a video over a book is that you can see hands-on activities. One disadvantage is that it's hard to go back and look things up, but *The Victory Garden Vegetable Video* provides an ingenious solution: small numbers in the upper-right-hand corner of the screen that index 31 topics from insect control to sowing seeds. Unfortunately I find most other gardening videos oversimplified or terribly technical—worth seeing only once.

An exception is the Brooklyn Botanic Garden's *Get Ready, Get Set, Grow!* Although it was made for children, I enjoy viewing it again and again. It's informative, entertaining and inspirational, a wonderful gift for any child—perhaps with a packet of 'Sunspot' seeds. The seeds sprout in a few days, and after two months your kids will have a cheery Munchkin garden of nodding pint-size sunflowers. ■



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THE MAKINGS OF A COUNTRY KITCHEN

WARMED WITH WOOD FLOORS, PAINTED CABINETS AND COLLECTIONS ON DISPLAY, TODAY'S KITCHENS ARE TURNING ON THE CHARM. YOU CAN TOO

By JANE MARGOLIES

We've all had fantasies about the perfect country kitchen—a warm, embracing place where you linger over morning coffee, daydream by a sunny window, gather friends for a Saturday night supper or serve the family Sunday pancakes. But fantasizing is one thing—how to make it real?

Start here. To help you, we've come up with five features of the country kitchen—plus easy ways to translate them in any room. The essentials are: varied storage, with room for displaying favorite collections; a mix of natural materials; lighting for both cooking and atmosphere; appliances with old-time charm; and real-room furnishings.

So whether you're doing a total renovation or just a facelift, keep these points in mind. They'll make your kitchen warmer, more livable and, yes, more like the room of your dreams.

Out in the Open

Forget the white box, the walls lined with identical built-in cabinets and everything hidden behind sterile closed doors. Today, we want storage that's attractive and varied—a mix of shelves, plate racks and antique dressers, as well as closed storage. Colorful pottery, ceramics and glassware are being brought out in the open for visual interest.

- To relieve the monotony of a wall of closed cabinets, simply remove a door and you'll create open shelves. Then show off handmade pottery, ceramic pitchers, salt and pepper shakers—whatever you collect and love. "Today, we all have nicer things to show," observes New York decorator Bunny Williams. "Even everyday mixing bowls are now more colorful and better designed."
- To evoke kitchens past, bring in an antique like a chimney cupboard—tall and narrow—or a Welsh dresser. "Who says kitchen storage has to be built in?" asks Los Angeles designer Karin Blake. "These freestanding pieces add new shapes plus the warmth of wood."
- With wall space at a premium, finding room for display sometimes takes ingenuity. New York designer Mariette Himes Gomez builds shelves over kitchen windows or the upper cabinets—perfect for large platters or bowls.
- Glass-front cabinets are back—they offer both storage and display. Glasses and china seen through the windows add color and interest. But do you really want to stare at the

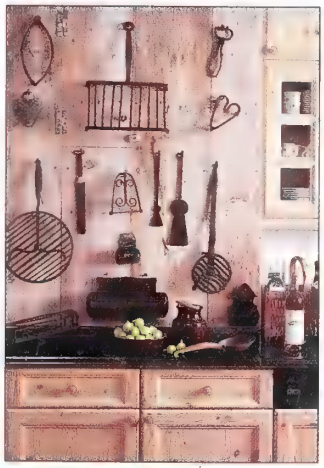
(Continued on page 44)



In a New York kitchen by Florence Perchuk and Felice Muchnick, an electrified 1770 chandelier adds old-time flavor and a task light for a counter.



New take on an old-fashioned plate rack: Beverly Ellsley's built-in pine unit with hand-carved trim displays a collection of favorite china.



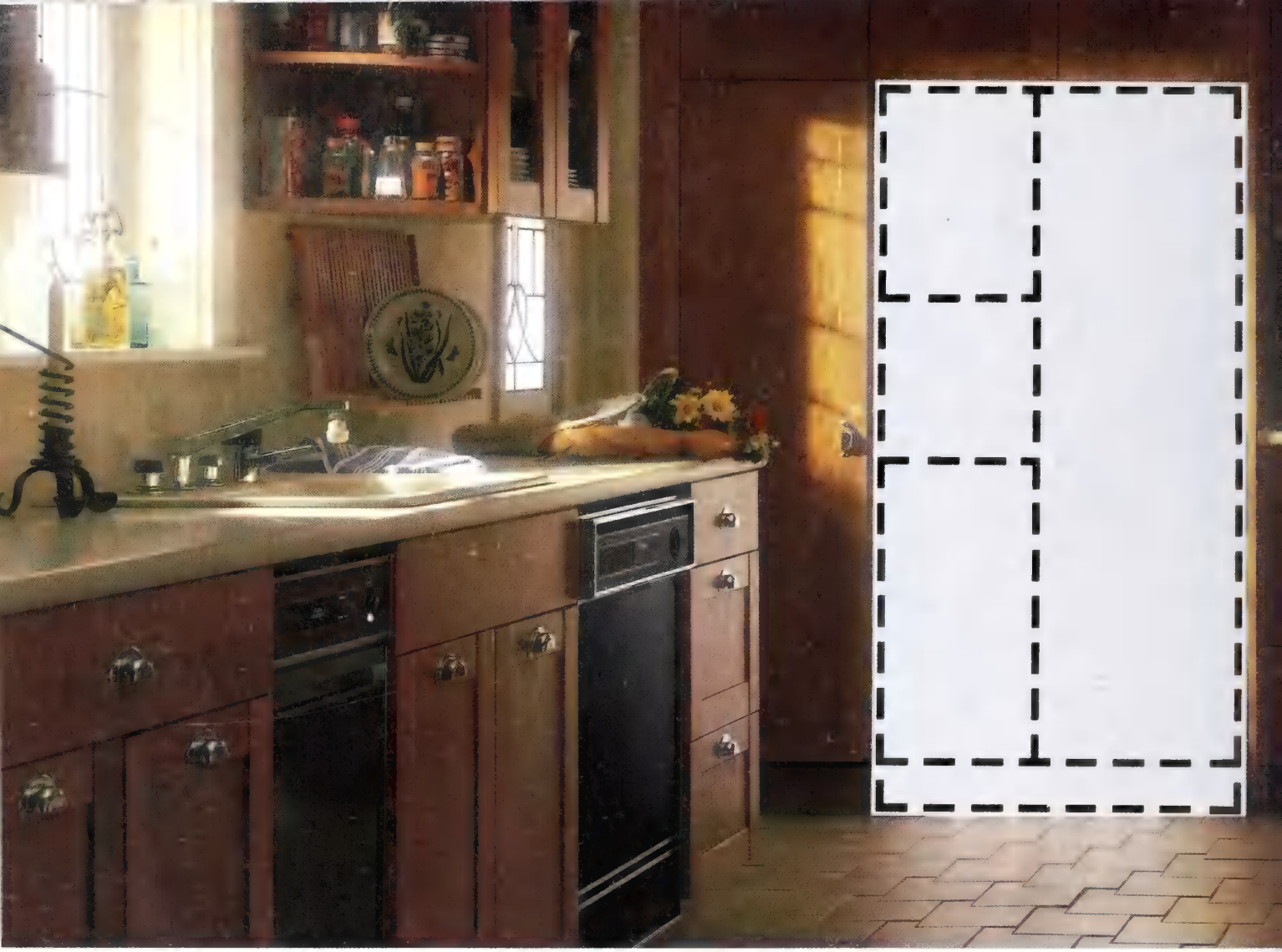
The owner's collection of antique tin and iron utensils adds a personal stamp to the setting. Pale paneling makes the black sculptural shapes stand out.



To install heritage, Muchnick used flooring salvaged from a 1700s house. A painted-on "floorcloth" in faded hues takes time-worn charm one step further.

TOP RIGHT PHOTO: PELICIANO; ALL OTHERS: EDGAR DeEVIA

FOR MORE ON COUNTRY KITCHENS, SEE PAGE 55. FOR MORE DETAILS, SEE PRODUCT INFORMATION



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THE MAKINGS OF A COUNTRY KITCHEN

Continued from page 41

cereal boxes and soup cans? Stick to solid doors for the food pantry. Or, if you want glass-front units all around, suggests Gomez, hang shirred curtains inside the doors. An opaque glass, such as sandblasted glass, will conceal clutter but keep the open feeling.

The Facts of Light

In the kitchen, two kinds of light are needed—a work light for cooking and an overall wash for general illumination or mood.

- Strip fixtures hidden under upper cabinets provide task light—they shine right onto the countertops. Use warm-white or halogen bulbs, which don't heat up the way incandescents do.
- For overall lighting, many designers recommend recessed ceiling fixtures with incandescent bulbs—they're the closest thing to natural light. Mounting the fixtures 20 to 25 inches from the wall puts light on the counter—not the back of your head. For a 10- to 12-foot length of counter, three evenly spaced lights should do. A rheostat (dimmer) lets you adjust the level of light.
- Hanging pendants provide task light and mood too. But don't install too many—they can make a room look cluttered.
- If you serve meals here, add a special fixture over the table—maybe a reproduction chandelier. This puts the spotlight on the table—and the dirty pots piled in the sink fade into the background.
- Candles can change the mood instantly. Says Lyn Peterson of Motif Designs in New Rochelle, N.Y., "They recall the old ritual of lighting the hearth."

High-performance Country

Even outfitted with high-tech appliances, a kitchen can have country charm—so long as other elements set the tone. You can find '30s gas stoves and porcelain or even soapstone sinks at salvage companies and have them put in working order. Reproductions are also available, offering state-of-the-art efficiency and nostalgia too.

- Manufacturers of restaurant equipment—Wolf and Viking, for instance—are now making great-looking scaled-down ranges and cooktops for the home kitchen. When installing the hood for the fan, advises Bunny Williams, "make a feature out of it." She suggests building a brick chimney, so the stove looks as if it's set into an old fireplace, or decorating the hood with tiles.

(Continued on page 49)



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THE MAKINGS OF A COUNTRY KITCHEN

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▪ Commercial refrigerators have been popular because they are only 24 inches deep (the compressor is mounted on top) and can be installed flush with standard cabinets and counters. Now, manufacturers of residential refrigerators are making 24-inch-deep models, too; these use less electricity and are quieter than the commercial versions. Some companies offer a choice of surface panels—natural and painted wood, for example.

▪ As for the kitchen sink, consider one of the available reproductions—pair a white enameled sink with old-style brass fittings. Vintage ceramic sinks can be found at salvage yards and reglazed. They are large, however; make sure you have the space.

Nature's Mix

Wood, tile and marble can warm up a kitchen, softening technology's edges. But try to mix them up. "A combination of materials keeps a kitchen from looking like a matched suite," says designer Beverly Ellsley, a kitchen specialist, "and makes it look as if it *evolved* over time." Combining wood, marble and tile adds up to counters that work harder—with separate areas for baking, chopping and resting hot pots—and intrigue the senses.

▪ Wood floors, protected with several coats of sealer, are yielding and good-looking. To clean, just damp mop. If installing a new floor, your choices range from prefinished planks or squares with tongue-and-groove fit to seasoned heart pine, salvaged from vintage buildings and remilled.

▪ For counters, wood is a good chopping surface. But water makes it warp, so use another material around the sink.

▪ Wood cabinets look best in country kitchens. If your budget allows, consider units with paneled doors and paint washes or color stains that let the wood grain show through.

▪ To give ordinary cabinets a new lease on life, just have the doors replaced. Designer Paul Leonard did just this in his 1850 farmhouse kitchen in Connecticut. He used standard cabinets, but had the doors custom-made from old-style board and batten.

▪ For cottage charm, try beaded paneling on the walls and ceiling, suggests Annapolis, Md., designer Peggy Wanamaker. Painted or natural, it's a great cover-up for rough or uneven walls.

▪ Quarry tile, with its sunbaked colors, adds visual warmth. But think twice before

(Continued on page 52)



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DREXEL HERITAGE
Because it's home.

THE MAKINGS OF A COUNTRY KITCHEN

Continued from page 49

using it for flooring: It's hard on your legs and cold underfoot. If you do a lot of cooking, better pick a more yielding surface. Try vinyl tile that mimics the real thing.

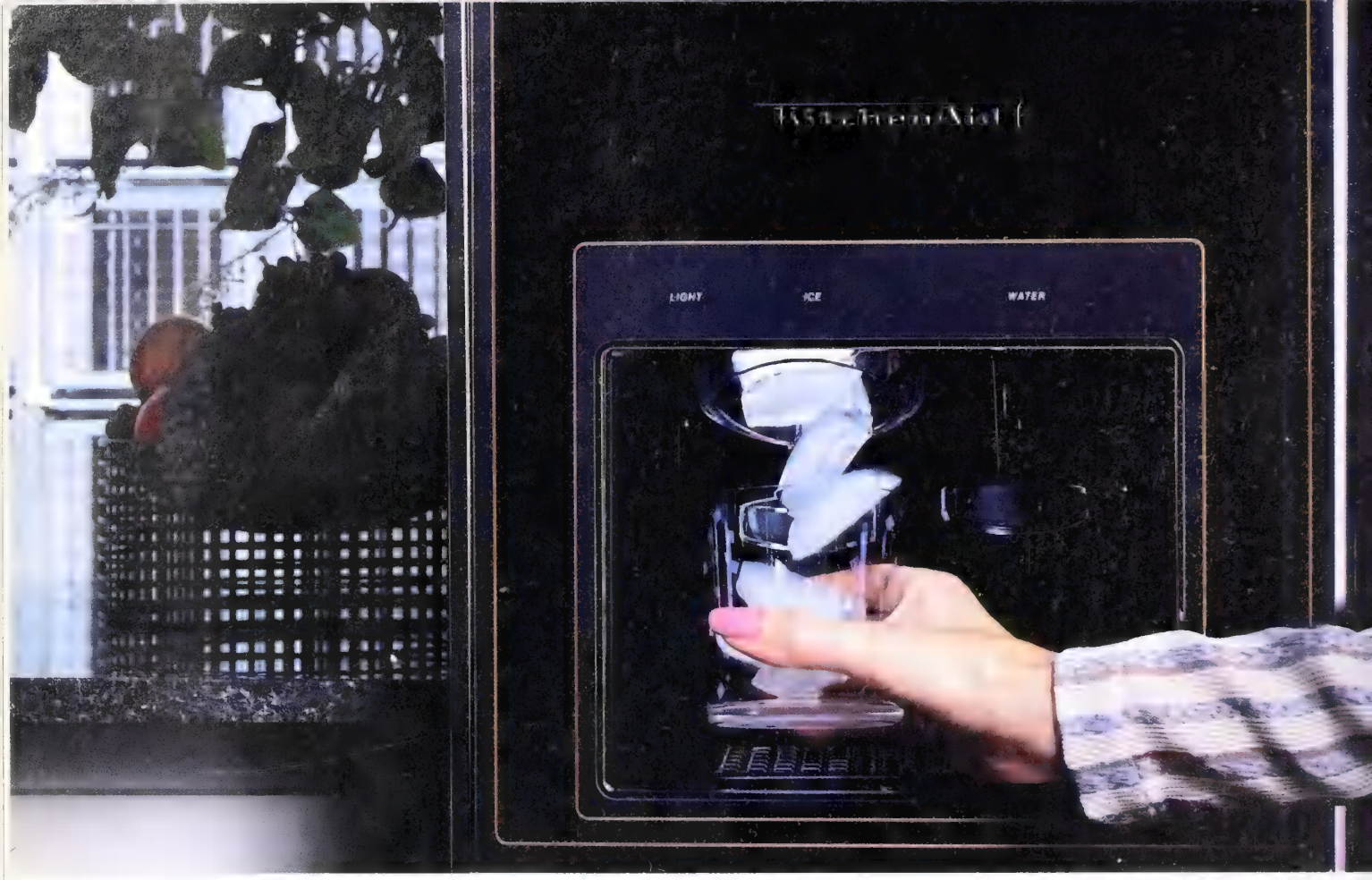
- Offering infinite colors and patterns, glazed ceramic tile is a popular countertop material. It resists stains, grease and water. But remember, it's not a good chopping surface, so keep cutting boards handy. Glazed tile is ideal for backsplashes. It can take the curse off a boring plastic laminate counter. According to kitchen designer Florence Perchuk, you can tile right over a laminate backsplash. Just roughly sand the laminate first, so the glue will grip.
- Unglazed tile withstands heat better than glazed, but it tends to stain. Inset a few tiles around the range or cooktop—for a convenient place to park hot pots and a jolt of warm color.
- Marble makes a handsome countertop that's perfect for baking. It is porous, however, and may yellow, stain and chip. A sealer or wax finish will help protect the surface, but there's something very appealing about the homey personality of time-worn marble. Honed marble has a soft matte finish that generally looks more at home in a country kitchen than does polished marble, with its high-gloss surface. Cutting and finishing marble—it's all done by hand—usually costs more than the material itself, so keep your design simple.

The Kitchen Dresses Up

Today, making the kitchen livable is just as important as making it *work*.

- A big harvest table gives the family a place to gather—and provides an extra work surface.
- Paint designs add color and liveliness. Try a big checkerboard or a stenciled border on the floor. Combing, sponging or stippling adds "texture" to cabinet surfaces.
- Changing cabinet hardware can transform a kitchen instantly. Think about brass knobs or colorful enameled pulls.
- Rag rugs and runners create softness and cushioning underfoot.
- Potted herbs, like fragrant rosemary, add homeyness, says Peggy Wanamaker, as do old crocks for cooking utensils.
- Take the plunge and bring in a few sturdy antiques—and don't worry about them. "After all," says Kristiina Ratia of Motif Designs, "these pieces didn't get to be as old as they are without someone's child spilling something on them or knocking them over once in a while."■


VICTORIA MORLAND'S
Through the Looking Glass
Celebrating the Treasures of
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THE COUNTRY KITCHEN YOU'VE ALWAYS WANTED

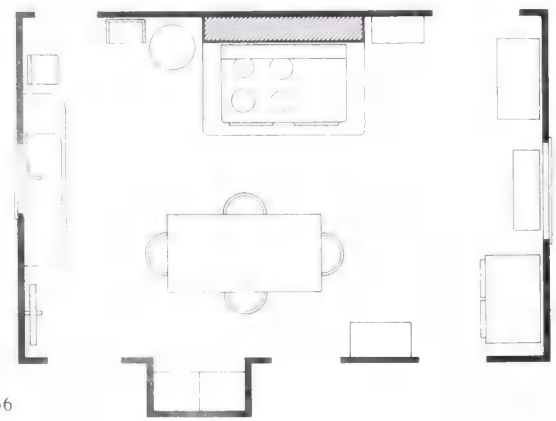
Once kitchens were simply for cooking, but now we want more—a place to soothe the body and lift the spirit. We crave a gathering place for fast breakfasts, leisurely dinners, a room to celebrate the family. These kitchens do just that ▶

Keep the vintage fixtures in an old kitchen and dress it up with hand-painted murals and fresh blue and white wallpaper

The kitchen has always been the heart of the house, but for a couple of decades it didn't have much soul. Obsessed with how it would work, we often forgot how it would feel. In our zeal to install smooth, easy-to-clean surfaces, we forgot how chilly they could be. In our quest for high-tech appliances, we forgot that they could look about as comfortable as a spaceship. But we've learned our lesson. We now want kitchens to be as appealing as every other room in the house. Function is still important, of course, but we take it for granted and give top priority instead to comfort and warmth. Here are the elements that give today's kitchens their appeal:

- A generous table and sturdy chairs spell comfort, as do floors that are easy on your feet, like leather *(page 63)*.
- Natural materials make a kitchen feel more inviting than synthetic ones do. In addition to the wood cabinets in each kitchen shown here, you will also see wood floors and wood, tile and marble countertops.
- Sunlight warms a room fast, especially if it comes through south- and east-facing windows *(page 64)*.
- Color—now it's big news, and, always, it warms a room. Check out the pastels on cabinetwork *(page 58)* and the blue and white pastoral scenes painted on walls and cabinets in this Quiogue, N.Y., showhouse *(right)*. ►

In redecorating this 1904 kitchen, interior designer Barbara Fox kept what was pleasing—the old sink and black stove—and camouflaged the rest. She hid the sink base behind a skirt and covered the wainscoting with wallpaper. Walls and cupboard doors *(preceding page)* were painted by Carrie Dru Gardner; floor stenciling by Marcia Miller.



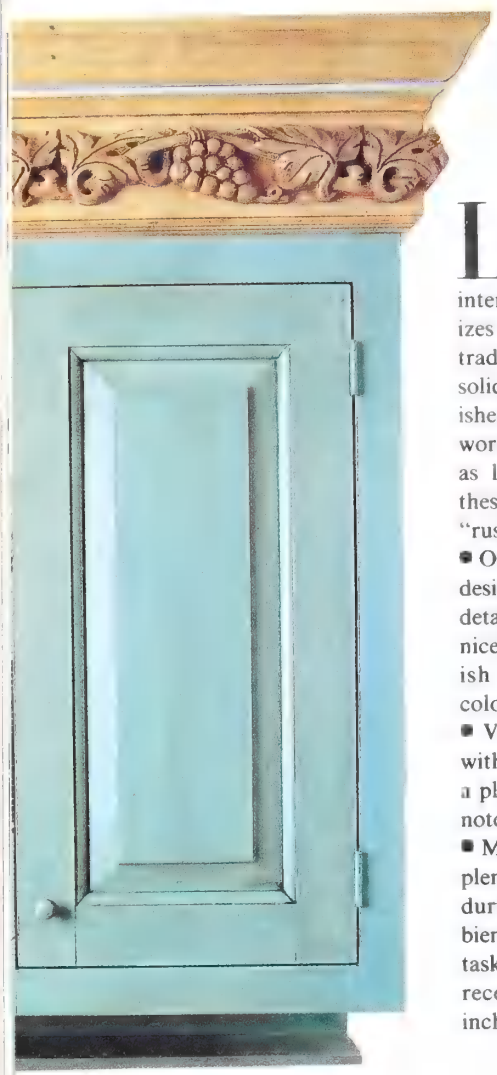
KARI HAAVISTO




Sophisticated touches in a country kitchen: Rustic cabinets are painted green, then topped with carved molding and cornice



Designer Beverly Ellsley preserved the rustic atmosphere in a converted cow barn (decorated for a Greenwich, Conn., showhouse), but painted rafters white, installed a high window where hayloft doors once were. To give painted cabinets texture and depth, finish them with a clear glaze. Cooktop, Thermador. Breadboard, Le Fusion. Blue basket, Evergreen.►

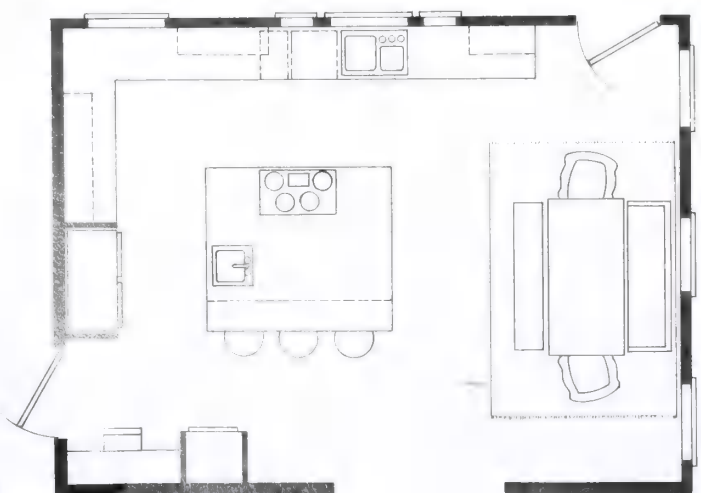


Lots of people are tired of high-tech things," says Beverly Ellsley, an interior designer who specializes in kitchens. "They want traditional cabinets made of solid wood, with painted finishes." Ellsley, whose woodwork is as beautifully crafted as living room cabinets, has these tips for giving a kitchen "rustic elegance."

- Opt for wood cabinets and design them with handsome details like raised panels, cornices and moldings. Then lavish them with luscious colors—painted and glazed.
- Vary overhead cabinets with glass panes, cutouts and a plate rack, to avoid the monotony of too many doors.
- Make sure your kitchen has plenty of good light—natural during the day, task and ambient lighting at night. For task lighting Ellsley prefers recessed spots mounted 20 inches away from the wall.►

The grapevine trim *(above)* illustrates the attention to detail in kitchens today. You could get the same effect with a stenciled border or one made of stock molding. *Below:* Large island scaled to fit the room.

"To create a country feeling, use a mix of materials," says Ellsley, pointing to the maple countertops and tile floor *(right)*. "And don't be afraid to mix furniture. With everything matched, it looks too slick." Wicker chairs, Rosemary.



ALL PHOTOS OF THIS KITCHEN, FELICIANO

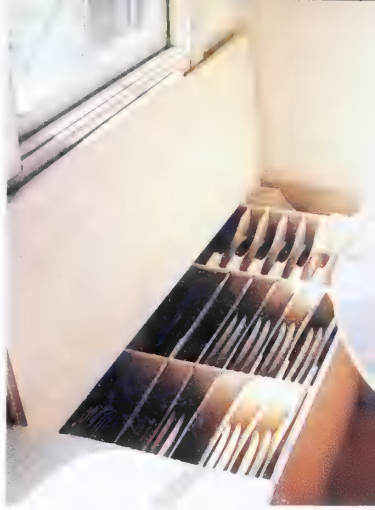




For cooking essentials, opt for extra-deep drawers *(above)*. To prevent smells and keep vegetables fresh, this garlic, onion and potato drawer vents to the outside. *Below:* A hard-to-fit water cooler finds a home in a special cupboard.



Small appliances are stowed behind cupboard doors *(above)*, on boards that rise to full counter height. *Below:* Give yourself and your cat a break with a built-in litter box, equipped with a fan that whisks odors outside.



Transform the underside of eating-area banquettes into storage *(above)* for infrequently used platters and chargers. *Below:* To keep the television accessible but out of sight, give it a cabinet of its very own.







Wood cabinets—lightened with whitewash—and the glow of a waxed leather floor warm up the high-tech workings of a California kitchen

ALL PHOTOS: ED HAVERTY, RIGHT, CHRISTOPHER IRION

High-comfort kitchens can still meet the needs of serious cooks. In fact, Michaele Thunen's kitchen is a chef's dream. It marries supreme function with complete comfort.

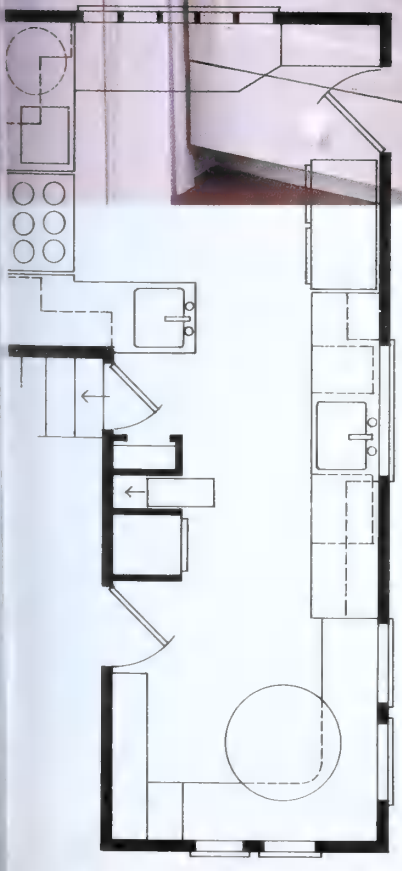
Ever since the floral stylist and food consultant moved into her 60-year-old house in Berkeley, Calif., more than a decade ago, she had been taking notes, clipping ideas and planning the redo of her dark and cluttered kitchen.

When Thunen was ready to start, she took her notes and designs to space planner Stuart McIntee for help in organizing all her cooking equipment and culinary necessities. Meanwhile, her friend and partner, Ed Haverty, tore down the old kitchen (leaving all the walls, doors and windows intact).

Though the result is state-of-the-art, you'd never know it. Here's how to give your own kitchen similar built-in warmth and appeal.

- Tuck high-tech appliances out of sight, behind whitewashed birch cabinets decorated with oversize country-cottage knobs.
- Add color and pattern in subtle strokes. Thunen uses richly veined marble countertops and backsplashes (specially honed to prevent stains).
- For the ultimate in foot-soothing comfort, consider a saddle-hued leather floor. Several coats of paste wax help keep spills from staining.►



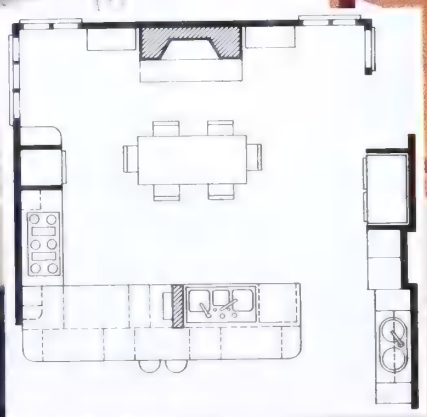


Try earth tones and Southwestern touches to keep a kitchen inviting. Thunen breaks up the expanse of ceiling *(above)* by bolting rough-hewn beams to the walls. On the floor, leather reflects the golden shade of the beams. At the other end of the kitchen *(right)*, the breakfast nook beckons. Make your breakfast area your family's favorite hang-out with a big table and welcoming chairs (Thunen uses banquettes and amply cushioned cactus-stump stools). Lots of light is also important—so consider placing your eating area beneath a picture window.



Now available in custom finishes, cabinets turn lighthearted in pastel colors with glazes that catch every beam of light







There was nothing wrong with the way Linda Di Martino's kitchen worked. In fact, she kept all the old appliances. "But it was so dark and cramped," she says, "I couldn't wait to get out." After adding on and installing windows *(see plan)*, Di Martino traded her dark cupboards for painted oak, her dark floor for bleached poplar. "When I first saw these cabinets in England," she says, "I loved them. This is a country house, but it's not primitive. The stippled finish just suits the mood." *Inset left:* Blue cabinets play down the stainless steel of a refrigerator. Cabinets, Smallbone, Inc. Corian countertop, Du Pont Company. Scandinavian chairs, Evergreen Antiques. Tureen, Bardith. Interior designer, Barbara Ostrom.■

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COUNTRY GETS GUTSY

Designer Sandy Ceppos teams friendly furnishings with knockout colors ▶


DESIGNER ROOMS
AT RETAIL

Crisp and clean, can this be country? You bet. Designer Sandy Ceppos boldly breaks the country mold in this new house in the Washington Ridge Conservancy in New Milford, Conn.

The home, designed by Jacob Albert of James Volney Righter Architects and developed by L. M. Dalton Corp., has the appearance of an updated farmhouse. It's a style Ceppos expands upon inside. Here, she uses Bernhardt's clean-lined furnishings with eye-popping colors for a contemporary twist. Then, to set the country stage, she adds primitive French Canadian antiques and playful art furniture.►

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Sofa, $1,238; armchairs, $900 to $1,113; ottoman, $450; all, Bernhardt. Upholstery and pillo fabrics, $18 to $22 a yard, Covington. Dog table, $500; painted chair, $800; both, Swee Nellie. Teapot, $175; mug, $53; saucer *(preceding page)*, $79 wit cup; all, Fourticq. Chest, $800; armoire, $1,800; both, The Tuli Tree Collection. Water jug, $47 Pierre Deux Antiques. Column vases, $190 each, Tunbridge Glassworks. Mirror, $1,050, Jo Rosselli. Quilt, $3,600, Cynthia Beneduce. Box, $300, Limited Editions. Candles, $15 a pair, Peter Carlson Design Studio. Floors painted by Leslie Milliu and Jeffrey Morgan.

Country's sassiest look mixes high-fashion color with down-home warmth



Designer Sandy Ceppos is known for a country sensibility and a talent for mixing colors. In this house she blends both in a strong, graphic style.

A multi-hued living room, turquoise dining room and a periwinkle bedroom may seem like a lot for one house to handle. But this one does it, thanks to Ceppos's sense of where to stop.

Here's why it works. "First," she says, "all the colors are of the same intensity, so they work together. Second, I use lots of black and white, to complement and separate the colors. And third, I keep everything simple. All of Bernhardt's furnishings have clean lines, and except for the checks and polka dots, there are no patterns here."

In most of the rooms, she even forgoes window treatments. "This house has beautiful views and was built for privacy," she explains. "So window treatments weren't necessary, except in the master bedroom."

Despite the sleek furnishings and the new-wave colors, Ceppos retains a country farmhouse feel by using hand-carved pieces and lots of natural wood. In the dining room, for example, Bernhardt's countrified chairs soften the bright-hued walls and the powerful checks. And in the bedroom, the Shaker-like lines and bare-wood tones of the pencil-post bed and graceful settee offer a gentle counterpoint to sassy periwinkle and peach.►





COLOR *defines this conversation area. Ceppos* (right), *uses vibrant blue ottomans and jumble of pillows to create a separate sitting spot within the living room.*





Black and white in **STRIPES** *and* **CHECKS** *balances the powerful turquoise w A trio of chair covers, each with a different bottom, sound a playful note.*



Ceppos blends casual and formal elements (hand-painted picture frames above a sideboard, for example) for a lively dining area. ***Center left, this page:*** **Plates, $52 each; wine goblets, $55 each; fruit knives, $12 each; all, Barneys New York. Flatware, $1,200 per five-piece place setting, Puiforcat. Napkins, $35 each, Henri Bendel. Salt and pepper, $50 a pair, Sura Kayla/ Soho.** ***Opposite:*** **Chairs, $275, Bernhardt. Slipcover fabric, $22 a yard, Covington. Dining table, $1,300, The Tulip Tree Collection. Chandelier, $1,300; sideboard, $2,817; both, Persnickety. Lamps, $385 each, The Studio. Candlesticks, $375 a pair; decanter, $375; both, John Rosselli. Frames painted by Jeanne Van Etten.**

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"Color gives a room a whole
new personality.
I mean, how many times do
you see a dining room
with turquoise walls?"

Sandy Ceppos came to interior design after years of working in fashion. But she hasn't forgotten her roots—fashion often influences her look. The inspiration for this house's color scheme, for example, came from clothing. "Fashion designers are mixing strong colors freely now," Ceppos says. "I thought such colors could work well in a house."

In every room you'll find touches of intense color. From the teal-green front door to the peacock-blue newel posts, playful hues are everywhere.

For anyone wanting to inject more color into a room, Ceppos offers this advice: "Find a level of experimentation you're comfortable with. Don't paint your bedroom purple until you're ready for it. Instead, use bold colors in accent pillows, or paint a small room a vivid color and see how you like it. People are afraid of color, but there's nothing to be afraid of."

Whether the colors she chooses are bright and bold or soft pastels, Ceppos believes in have-fun decorating. One of her decorating mandates is to inject humor into a home. "Karl Lagerfeld said that fashion without humor is a bore," she says. "I feel the same way about decorating. It's not terribly serious, so why not play with it?"■

Editor ALLISON PERCIVAL
Writer RHODA JAFFIN MURPHY
Photographer LANGDON CLAY

Center left, this page: **Runner, $30 a yard, The Tulip Tree Collection.** ***Right:*** **Cow photographs, $45 each, Sweet Nellie.** ***Opposite:*** **Bed, $1,090; blanket chest, $625; settee, $963; all, Bernhardt. Fabric on settee, comforter, pillows, $18.50 to $26 a yard; all, Waverly. Rugs, $64 per square foot, Elizabeth Eakins Inc. Vanity, $900, Limited Editions. Ladder-back chair, $600, John Rosselli. Arc lamp, $265, The Studio. Sheets, $610 queen set; throw, $145; both, Barneys New York. Mobile, $225; needlepoint and floral pillows, $74 to $395; all, Sweet Nellie. Breakfast tray, $100, Persnickety. Teapot, $125, Henri Bendel. Bench and all decorative painting by Jeanne Van Etten.**

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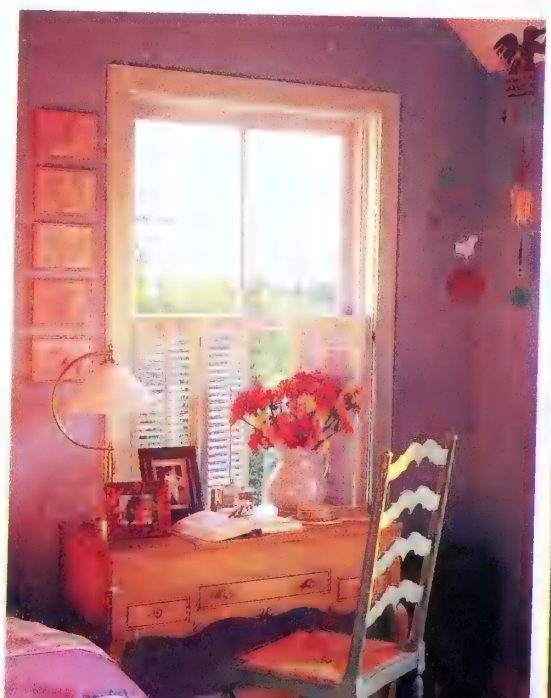


Architect Jacob Albert uses **OVERSIZE** *but classically shaped windows* (above) *to ke traditional look, while capturing as much sunlight as possible.*





Ceppos gives the expected an **UNEXPECTED** *twist. Newel posts are bright blue, ar a Windsor bench and bedroom shutters are treated to playful painting.*







Pale wood furnishings and a white ceiling keep vivid shades from overpowering

Strong shapes, neoclassic ornament and colorful frames put new shine on the old mirror

MIRROR IMAGES

Endlessly versatile and quick to dress up a room, the mirror is taking top billing lately—over sofas, in dining rooms, on doors and even layered one upon the other. In the right frame, any good-size looking glass can shift a room's mood—and, of course, add light too. These days, mirrors are framed in faux bois, faux granite, faux terra-cotta and some very real style. ***Right, clockwise from top right:*** **Pediment-topped mirror, $1,285, Carvers' Guild. Faux-bois mirror, $995, Paul Hanson. Hexagonal twig mirror, $295, Country Store. "Terra-cotta" mirror, $110, Howard J. Calderone, Inc. Cherub-topped mirror, $275, Raintree Carvings. Gold-trimmed verdigris mirror, $175, Howard J. Calderone. Arrow mirror, $650, Hobe Sound Lamp Co. Rose-frame mirror, $993, Casa Stradivari. Metal-vine mirror, $750, Hobe Sound Lamp Co. Platinum and brass Empire-style mirror, $490, DIA. Triangle mirror, $950, Rogers-Tropea, Inc. All architectural elements, Great American Salvage Co.►**

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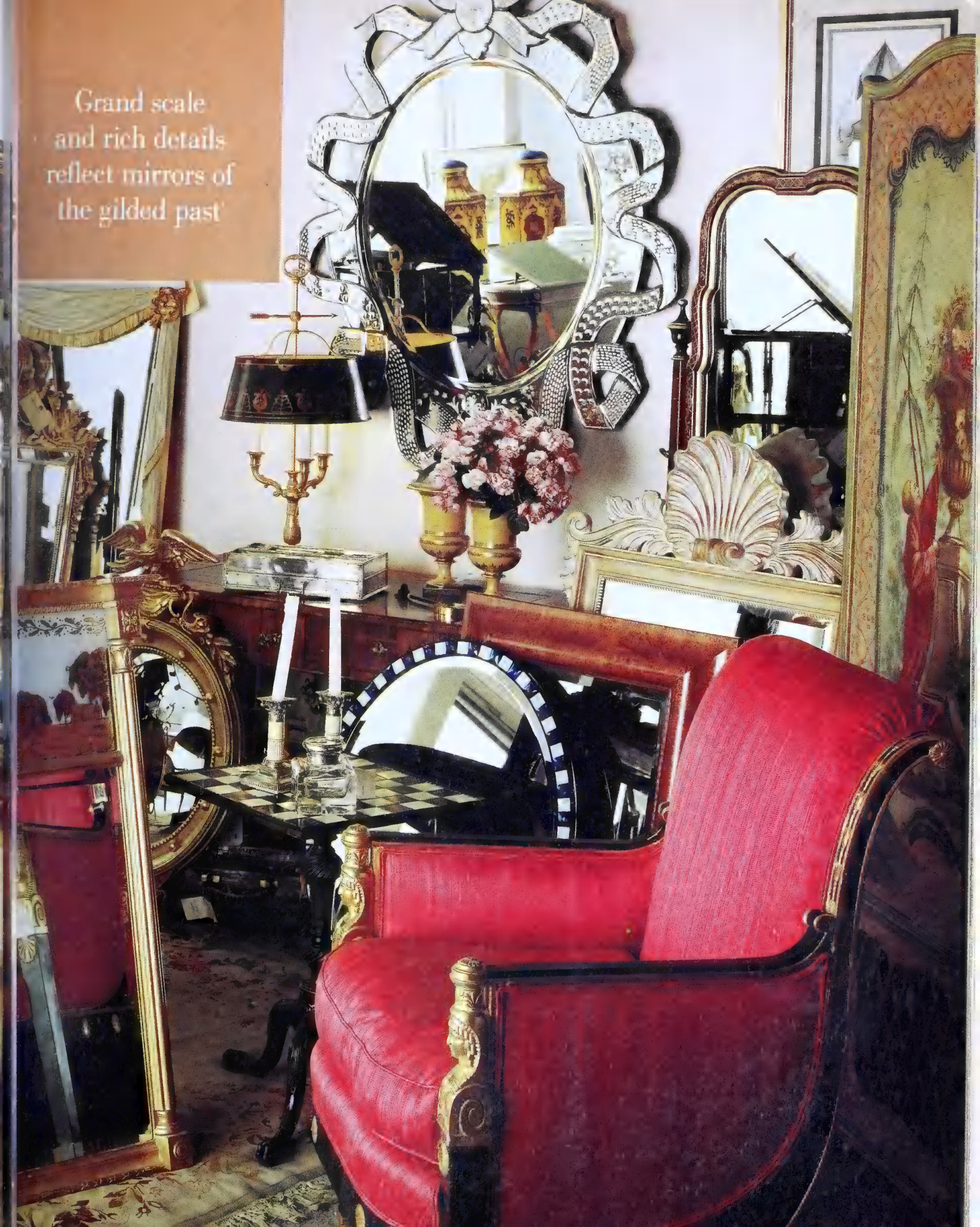


Unlike prints or paintings, a mirror lives comfortably in any kind of frame—which gives you enormous flexibility. The Venetians, who perfected mirror-making in the 1500s, preferred theirs grand and gilded, thank you. Ditto for the French Empire craftsmen of Napoleon's day. Even the age of Art Deco, with its streamlined design, took up ornamented mirror frames. The latest reflection? Doubled-up mirrors: a richly detailed mirror over a whole mirrored wall. But don't stop there. Here are some shining examples of just how good a well-crafted reproduction can look. *Right, clockwise from top right:* Ribbon mirror, $4,550, Mirror Fair. Mahogany cheval mirror, $960, Hickory/KayLyn. Pickled-pine shell mirror, $695, La Barge Mirrors, Inc. Birch-burl mirror, $760, Paul Hanson. Blue and opaline oval mirror, $1,250, Mirror Fair. Eagle-topped bull's-eye mirror, $825; pier-glass mirror, $1,000; Adam-style oval mirror, $975; all, Friedman Bros. Venetian-style mirror, $1,495, Paul Hanson. Black-lacquered mirror, $998, Jeffco. Louis XV trumeau-style mirror, $2,685; Queen Anne-style "japaned" mirror, $2,650; balloon-topped Montgolfier mirror, $1,595; drape and jabot mirror, $1,650; all, Mirror Fair. Antique furniture from Kentshire Galleries; antique accessories from The Collector's Gallery at Kentshire. ■

Editor KATHLEEN MAHONEY
Writer SUSAN INGLIS
Photographer JESSE GERSTEIN

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Grand scale
and rich details
reflect mirrors of
the gilded past'



SIMPLY SWEDEN

Just outside Stockholm, Scandinavian charm is served up in a tiny weekend cottage set among fragrant meadows





You don't have to be Swedish to be seduced by the simplicity of this small wooden house with its tiled roof and blooming summer borders. Swedes do cherish their white-trimmed red cottages, considering them an anchor for family life and an expression of the country style they love. Everyone takes to the fields and the woods to set up home in such cabins for the weekend. "Falun red," a mixture of copper pigment and linseed oil, is both a preservative and a time-honored treatment that simulates brick.►

Spatter-painted walls offer a soft backdrop for spare furnishings

For Bo Ljungstrom, this house is his heartbeat and his tie with nature. "When we are not here," he says, "we are longing to be."

One glance at the tidy and graceful look of his cottage's "best room," and you know why. Simple furniture is casually placed about the sunny space. Family portraits and a classic wooden case clock mix offhandedly with a Biedermeier table, unpainted reproduction armchairs and a 19th-century side chair with delicate Empire-inspired lines. Spatter-painted walls serve as a timeless background for pieces whose origins span three centuries. Such understated elegance is at once typically Scandinavian and universally attractive to Americans in search of an expression for today's cleaned-up country look.►

Dried field flowers laid across the gilt frame of a portrait fend off austerity *(right)*. With fresh bouquets, Swedes soften the formality of a "best room" in an easy Scandinavian way. The well-worn blue chest *(below)* is home to Bo Ljungstrom's childhood ship models.









Crisp green and white gingham is a natural with lighthearted botanicals

Guests who settle into the "Linnaeus Room" are charmed by both its order and its whimsy. Dedicated to Carolus Linnaeus, a Swede who organized the system for scientific nomenclature in 1735, the room is a Scandinavian ode to nature and an example of its cheerful incorporation into everyday life. The greens in the botanical prints are freshly reiterated in the gingham canopied bed and painted chair rail. Scrubbed country pine floors are warmed by a home-woven rag runner. A Gustavian chair and small table adjacent to the bed make the setting a comfortable sitting room by day. The classic Nordic combination of unmatched wooden furnishings and unpretentious pattern in textiles and wall-covering—all used sparingly—gives the small space an air that is quaint but not corny.■

Writer MARION FOX
Photographer ELYSE LEWIN

"Every Swedish child learns that God created nature and Linnaeus put it in order," says Bo Ljungstrom, "and as I did this room, I felt part of the process." In the bedroom *(right)*, which is named for the botanist, he covered the walls with individual botanical prints that were cut from school books.







VINTAGE NAPA

With its simple California farmhouse form, wrap-around porch and old-time lattice trim, this new house is a tribute to the past and right on for today ►



"Light," says William Turnbull, "is an invitation to discovery." In this house, daylight beckons you outdoors through glass walls and floods in from a skylight to invite you upstairs





Sally Spencer's roots in the Napa Valley were set before the vineyards came. So when she and her husband, Norman, decided to build a second home there, William Turnbull, their architect, reached back into the local tradition to provide the Spencer children with a living lesson in their heritage. His goal was the sort of farmhouse Sally Spencer's great-grandmother might have lived in, back in the days when the valley was planted with prunes.

"In recent years," Turnbull says, "the vineyards have transformed the valley into a garden of sea-green grapes, marred by too many look-at-me buildings." He prefers the old farmhouses. "Those people had common sense and really knew how to work with the landscape."

Following their example, Turnbull designed the Spencers' house with a deep wrap-around porch for shade and a large fireplace for warmth. The white-painted board-and-batten siding, steep-pitched roof and latticed porch apron are all part of the Napa Valley farmhouse vernacular. These familiar elements give the exterior an almost mythic sense of timelessness and shelter. Inside, however, a double-height living room with glass walls and a bridged skylit staircase bring a sense of adventure to the traditional structure. "A second house should provide a playfulness that acts as a counterpoint to the workaday life," Turnbull says. ■

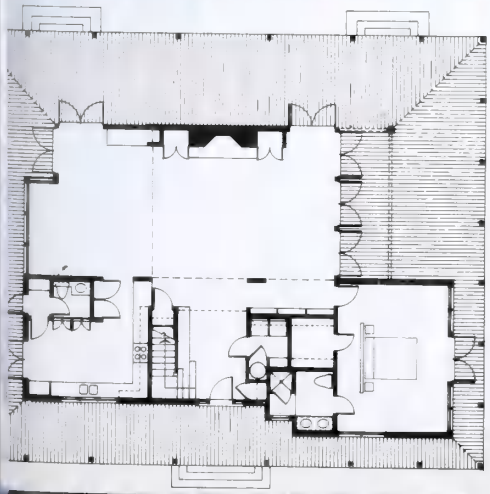
Editors SUSAN ZEVON
and JODY THOMPSON-KENNEDY
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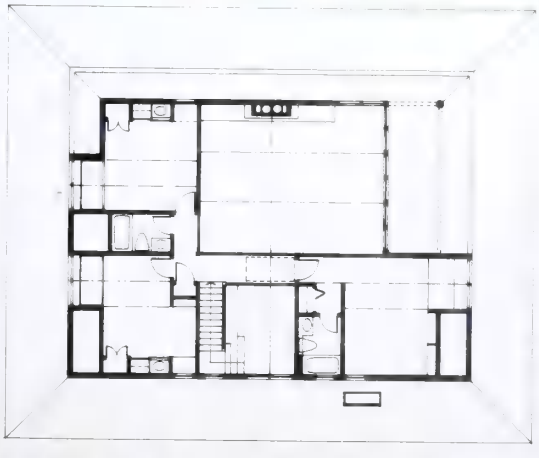


To make the double-height living room cozy, wood walls and coffered ceilings are stained a golden honey color. Gathered around the large fireplace are generous-scale sofas and chairs upholstered in easy-care cottons (chintz from Cowtan & Tout). Super-size coffee table from Formations on wool dhurrie rug from Stark Carpet.

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With more than 2,000 square feet of porch, the house has almost as much space outdoors as it does inside. A wall of windows and glass doors allows the living room *(above)* and porch to flow together at party time. The master bedroom also opens to the porch *(far left)*. Iron candle sticks, The Ginsberg Collection.





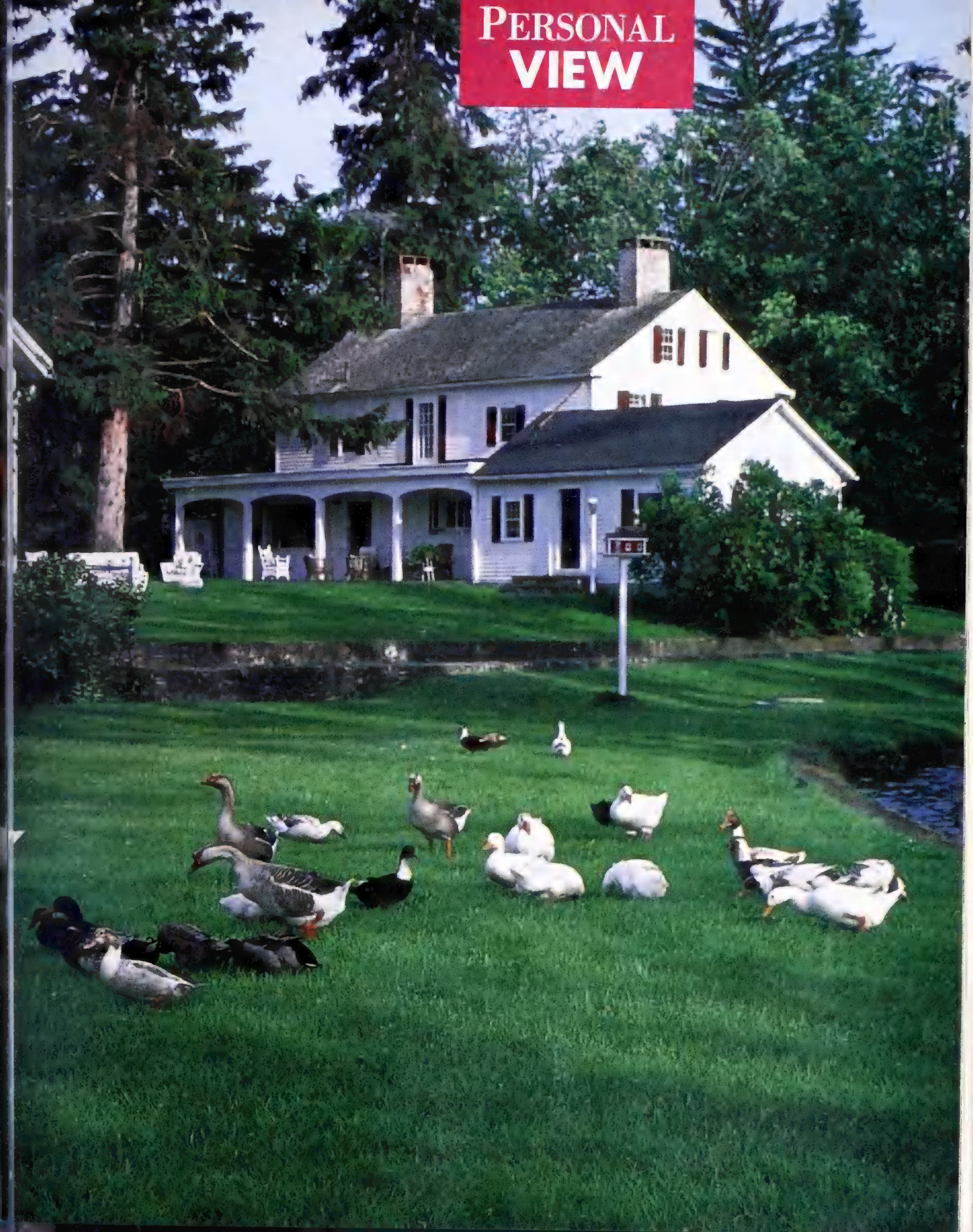
PEACEABLE KINGDOM FOR A WEEKEND FARMER

Designer Ron Grimaldi realizes his dream on an upstate New York farm

It all began with horses. Ron Grimaldi, New York decorator and fabric house executive, grew up riding horseback, and he wanted to ride again, on his own mount. As he searched for a country property with stables, the dream broadened. Chickens are fun. There ought to be a chicken house. And what about waterfowl? Why not insist on a pond or stream? Grimaldi already owned several Victorian houses, so he decided to look for an authentic Colonial. After two years he found it all—the perfect gentleman's farm, with a house he would respectfully tailor to his sophisticated personal taste and grounds where livestock would thrive together.►

Ron Grimaldi *(above)* walks his fences. Outside one of five outbuildings grazes one of four horses. *Right:* The back of the 18th-century house with added-on porch and wing. A remodeled barn houses the caretaker. Note the trout-filled river *(far right)*.

PERSONAL VIEW







"A house should dictate its decoration—with a bit of license to be playful"

Ron Grimaldi's Dutchess County, N.Y., house was originally built for a land owner of substance, a man with whom the present owner has much in common. The 11-acre property lies in a scenic valley, and its main building is "a good Georgian house with proper proportions, squarish rooms and high ceilings," says Grimaldi. "I avoided houses where the Puritan variety of Early American would be called for. The house itself is patrician without being pretentious, and I let that be my guide."

The rooms at Glen-Duxbury Farm are based on Anglo-American tradition and Grimaldi's rich sense of color and pattern, something Rose Cumming, the fabric and decorating firm of which he is president, is known for. "I like the country," he says, "but I don't relate to crude design. The style here is not rustic, but it's not fancy, either. No inappropriate silks, no heroic window treatments."►

The stable-yard gate *(above)* is part of a large network of well-preserved stone walls. *Right:* The "white living room" is warmed by touches of red. All fabrics and upholstered furniture from Rose Cumming. The majolica is a recent acquisition; books belonged to a grandfather.





"I didn't want a predictable brass chandelier, and crystal would have been inappropriate. This German one of carved wood suits the country and has good scale"

A dining room plays a big part in the life of a gregarious gentleman farmer—however part-time. This one easily welcomes 12 at a gate-leg table that once belonged to decorator and decorative painter Richard Lowell Neas. Neas created the faux-marble effect. Using a trompe l'oeil-finish table instead of a period-perfect wood piece is just one way Grimaldi takes the "license to be playful." Like all Ron Grimaldi's ceilings—here and in other houses—this one is covered in semigloss paint. "I like the glow," he explains, "even on an imperfect surface."

A dozen 18th-century Queen Anne mahogany chairs fit comfortably around the table. Wall decorations include a pair of 18th-century Chinese portraits. Simple English chintz curtains can be closed at night.



"I love Oriental rugs, even if they are threadbare. When you are doing a room in fresh fabrics and new paint, you need the mellowing an old rug brings"

Everyone calls this room the library, even though there isn't a book in it," says Ron Grimaldi. "I think it's the effect of the wall color. Dark emerald green is so warm, cozy and librarylike. Guests love to be in this room, especially in winter." Grimaldi is not a pianist, but several of his friends play, and he feels that a grand piano contributes enormously to a room. "It symbolizes conviviality," he says, "and its extravagant form adds grace and movement." People seated on the sofa look across into one of six fireplaces in the house.►

Matching the richness of the green walls are a découpage screen, a Persian rug, a carved Victorian chair and an old linen on the windows, from which Rose Cumming has made a reproduction.



"Count on the freshness of stripes, whether you are using formal silks or casual cottons"

For each of his four bedrooms, Ron Grimaldi achieved "a different feel as far as color and fabric detail are concerned," he says, "but they all relate to one another. None is a strict period piece. Each is stylistically mixed."

There are almost always weekend guests at the farm, and they are pampered by their host, who says: "There are basic requirements for guest rooms, I feel. Comfort comes first. I always provide a big armchair, a wonderful bed, beautiful linens. It is essential to offer a choice of down and synthetic pillows."

The varied bedrooms offer varied decorating lessons. The master bedroom *(above)*, with its English Regency black-lacquer beds dressed in English chestnut-leaf fabric, also includes some French furniture, and on the walls hangs a bandbox-stripe paper. "Stripes are a crisp complement to floral patterns," says Grimaldi. For a soft Old World look in another bedroom *(opposite)*, he chose French and English fabric and wallpaper patterns almost as old as the house.■

Writer ELAINE GREENE
Photographer KARI HAAVISTO

In the most elaborate of the bedrooms *(above)*, a Louis XVI barometer hangs over a 19th-century marble-topped table. *Opposite:* The tile ornamentation on the guest room mantel was added by a previous owner, and Grimaldi borrowed the color scheme. "The vases," he says, "are English late-Victorian junk, made by the millions. I buy them by the masses."

FOR MORE DETAILS, SEE PRODUCT INFORMATION



AN ALMOST INSTANT GARDEN

A charming cottage garden creates the perfect setting to help this just-moved house settle into its new surroundings

It was a nondescript house with an uncertain pedigree when it was bought, moved to a raw field in western Connecticut and renovated by designer Paul Leonard. To help the house appear immediately at home in its new surroundings, the first impulse would have been to install foundation plantings. We wanted to try something different: Instead of just planting shrubs right up against the house, we decided to create a flower garden that would bloom behind a charming picket fence. Garden designer Paul Sakren was called in to carry out this special vision.

Our goal was to produce a perennial garden that would bloom all summer and return year after year, but heat wave and drought delayed our work. We had intended to fill in with annuals, but conditions dictated that we sow our annuals in flats, away from the blazing sun. Our perennials, still in their nursery pots, were also protected. Eventually, the annuals and stored perennials could be transplanted.

The garden plan that evolved from our combined efforts *(next page)* can be emulated or adapted anywhere. All seeds and plants are available by mail from Burpee; call toll-free 800-327-3049. If you are luckier with the weather than we were, you should have less trouble re-creating the garden shown here and in our plan.►



SIDING: WESTERN RED CEDAR LUMBER ASSOCIATION

Annuals were planted for color while perennials took hold. Among the annuals are (1) cosmos, (2) salvia, (3) ageratum, (4) cleome and (5) nicotiana; the perennials, (6) lythrum, (7) phlox, (8) lobelia and (9) blue fescue grass.



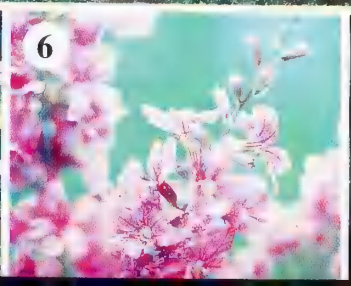









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Every good garden starts with good soil. On the site of a new house, or a newly renovated house like this one, construction gear invariably destroys the topsoil. So the earth must be rejuvenated. Here, Paul Sakren spread a six-inch layer of peat moss plus granular flower fertilizer over the area and tilled it thoroughly.

Perennials were chosen for their color and lasting blooms. Tall ones were planted against the house and just behind the fence, shorter ones in front of them and outside the fence. Our color scheme *(see plan, opposite)* ranged from indigo to ruby red in harmonious shades and tints, complemented by clear pinks.

To enhance the first season's display, Suzie Bales, of W. Atlee Burpee & Co., chose quick-blooming annuals for continuous color while the new perennials were becoming established. She also included garden lilies. For winter interest, evergreen hollies were plant-

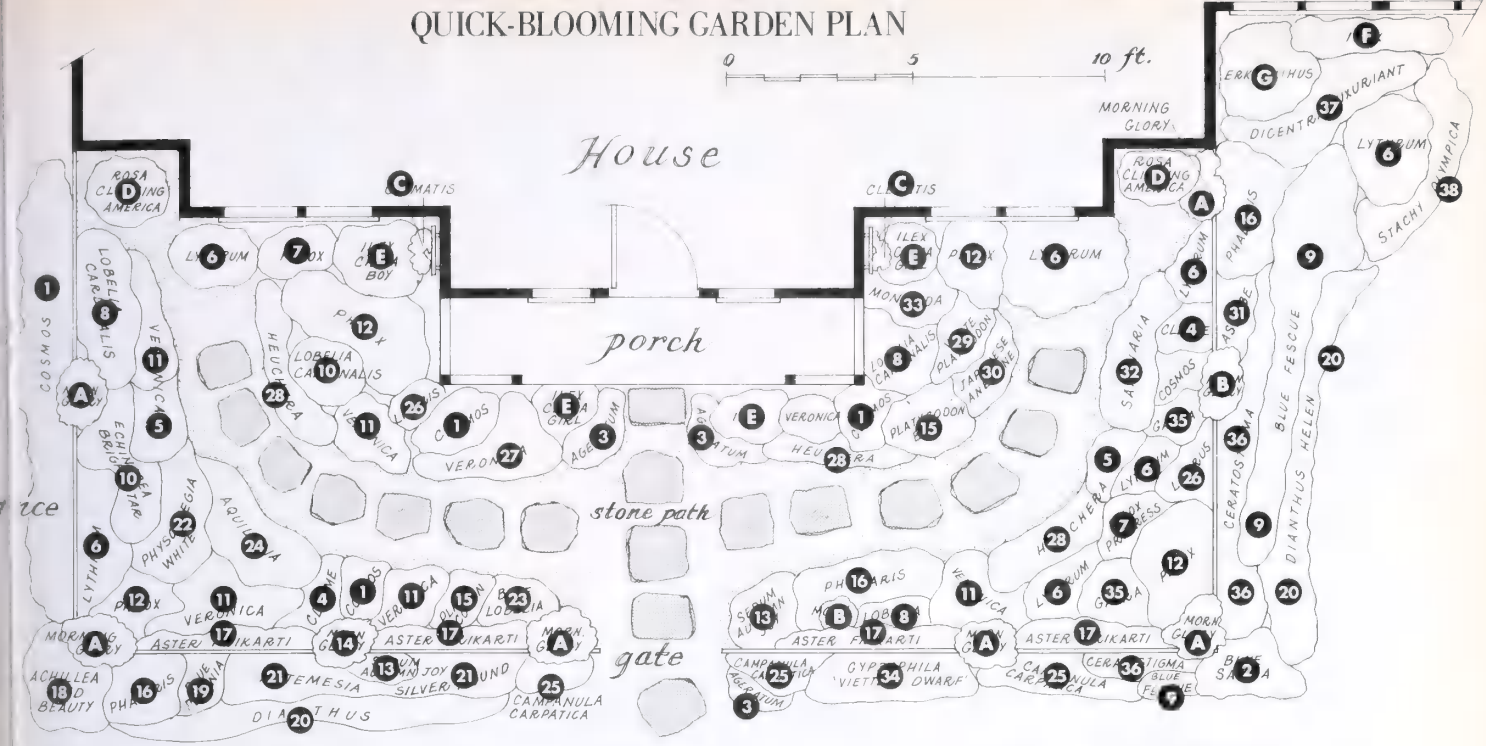








QUICK-BLOOMING GARDEN PLAN



1. *Cosmos* "Sensation Mix" (pink shades)
2. *Salvia farinacea* 'Victoria' (blue)
3. *Ageratum* "Pink Powderpuff"
4. *Cleome* "Queen Mix" (white to pink blends)
5. *Nicotiana* "Nicki Mix," flowering tobacco (white to rose)
6. *Lythrum salicaria* 'Morden's Pink,' loosestrife
7. *Phlox paniculata* 'Princess,' phlox
8. *Lobelia cardinalis,* cardinal flower (ruby red)
9. *Festuca cinerea* 'Azurit,' blue fescue grass
10. *Echinacea purpurea* 'Bright Star,' purple coneflower
11. *Veronica* 'Blue Amethyst,' speedwell
12. *Phlox paniculata* 'Dodo Hanbury Forbes' (pink)
13. *Sedum* 'Autumn Joy,' live-forever (pink to rust)
14. *Lilium* hybrids, garden lilies (white and pink shades)
15. *Platycodon grandiflorus* 'Mariesii,' balloon flower (blue)
16. *Phalaris arundinacea* 'Lutea picta,' ribbon grass
17. *Aster* x *frikartii* 'Wonder of Staffa' (violet blue)
18. *Achillea millefolium* 'Red Beauty,' yarrow
19. *Petunia* "Blue Flair"
20. *Dianthus* 'Helen,' pinks (silver foliage, pink flowers)
21. *Artemisia schmidtiana* 'Silver Mound,' wormwood
22. *Physostegia virginiana* 'Summer Snow,' false dragonhead (white)
23. *P. virginiana* 'Vivid,' false dragonhead (pink)
24. *Aquilegia* 'Biedermeier Strain,' columbine (assorted)
25. *Campanula carpatica,* carpathian harebell (blue)
26. *Liatris scariosa* 'White Spires,' gayfeather
27. *Salvia superba* 'East Friesland,' meadow sage (blue)
28. *Heuchera sanguinea* 'Bressingham Hybrids,' coral bells
29. *Platycodon grandiflorus* 'Albus,' balloon flower (white)
30. *Anemone* x *hybrida* 'Margarete,' Japanese anemone (pink)
31. *Astilbe* 'Rheinland' (pink)
32. *Saponaria officinalis* 'Rubra Plena,' double bouncing bet (deep pink)
33. *Monarda didyma* 'Croftway Pink,' bee balm
34. *Gypsophila paniculata* 'Viette's Dwarf,' baby's breath (white)
35. *Gaura lindheimerii,* gaura (pinkish white)
36. *Ceratostigma plumbaginoides,* leadwort (blue)
37. *Dicentra spectabilis,* bleeding heart (pink)
38. *Stachys byzantina* 'Silver Carpet,' lamb's ears

Climbers

A. *Ipomea nil* 'Heavenly Blue,' morning glory
B. *Ipomea alba,* moonflower vine (white)
C. *Clematis* 'Ville De Lyon,' clematis (pink)
D. *Rosa* 'Climbing America,' climbing rose (deep rose)

Shrubs

E. *Ilex missurvi* "China Girl," hybrid Chinese holly
F. *Ilex missurvi* "China Boy," hybrid Chinese holly
G. *Enkianthus campanulatus,* enkianthus (pink)

FOR MORE DETAILS ON BURPEE SEED AND PLANT COLLECTIONS, SEE PRODUCT INFORMATION

ed, and spring-blooming bulbs were put in last fall.

As a finishing touch, a fieldstone path was cut through the length of the garden, providing access to groom, divide, plant and pick the flowers, and to do needed post-season cleanup. After a hard frost the browned foliage was carted to the compost pile, and in December a mulch of golden hay was spread on for winter protection. Last summer a mulch of shredded fir bark helped conserve moisture and discourage weed growth during the merciless heat and drought.

Next spring a ground cover of myrtle (in shade) and pennyroyal (in sun) will grow between the fieldstones. By summer the garden will be overflowing with oceans of flowers—more than enough for cutting. Cut flowers will carry the house's dazzling first impression indoors to the renovated interior.■

Writer and photographer KEN DRUSE









Lenox.



The very first rose sculpture from Lenox

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KITCHEN NEWSMAKERS

SLEEK NEW SURFACES, NEW BLENDS OF FAMILIAR MATERIALS—ALL ADD UP TO GREATER BEAUTY FOR THE HEART OF YOUR HOME



Bring touches of warmth to your kitchen with the hand-painted look of new ceramics. These four-inch backsplash and countertop glazed tile inserts play colorful herbs and spices against a white or almond ground, with leaflike corner motifs in red, brown, green or blue, as shown *(left)*. Other subjects include vegetables and flowers. Plain tiles also come in the same background and corner colors, all with a matte finish. Country Classics from Summitville.

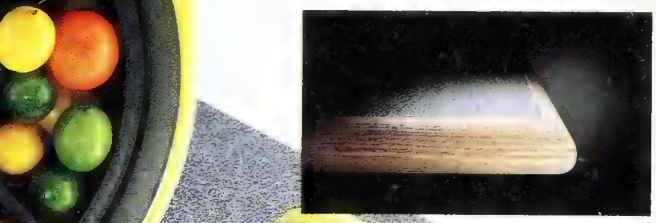


Barbecue all year round with this new indoor grill in brushed stainless steel. It has a fold-down top, fits a peninsula, island or 24-inch-wide cabinet, and grills at three levels. Outdoor venting is needed. Char-Glo from Thermador.





Entertainer is a half-moon-shaped sink with accessories such as a tray with drain holes and a mini carving board *(right)*. It's a compact one-basin sink for a tiny kitchen or a second sink for a big one. It can also be paired—back to back *(above)* or side by side—as an all-in-one work center. Faucet is single-handle Epicure in polished chrome, topped with black pullout spray. All from Kohler.



CUTTING COMBOS

Contrasting colors and materials mark the sleekest new countertops. Corian combines its stone-look Sierra colors—top and edge in midnight, with a dusk inlay *(above)*. From Du Pont. Also elegant is the pairing of pearl sand laminate with curving red oak edges *(inset)*. From Wilsonart.■



Giving the old familiar checkerboard pattern a new turn, designer Albert Pensis used 2-inch-square unglazed tiles on the diagonal to visually expand space *(left)*. Tiles are color-saturated, so no scratching or scrubbing will ever show. From American Olean.

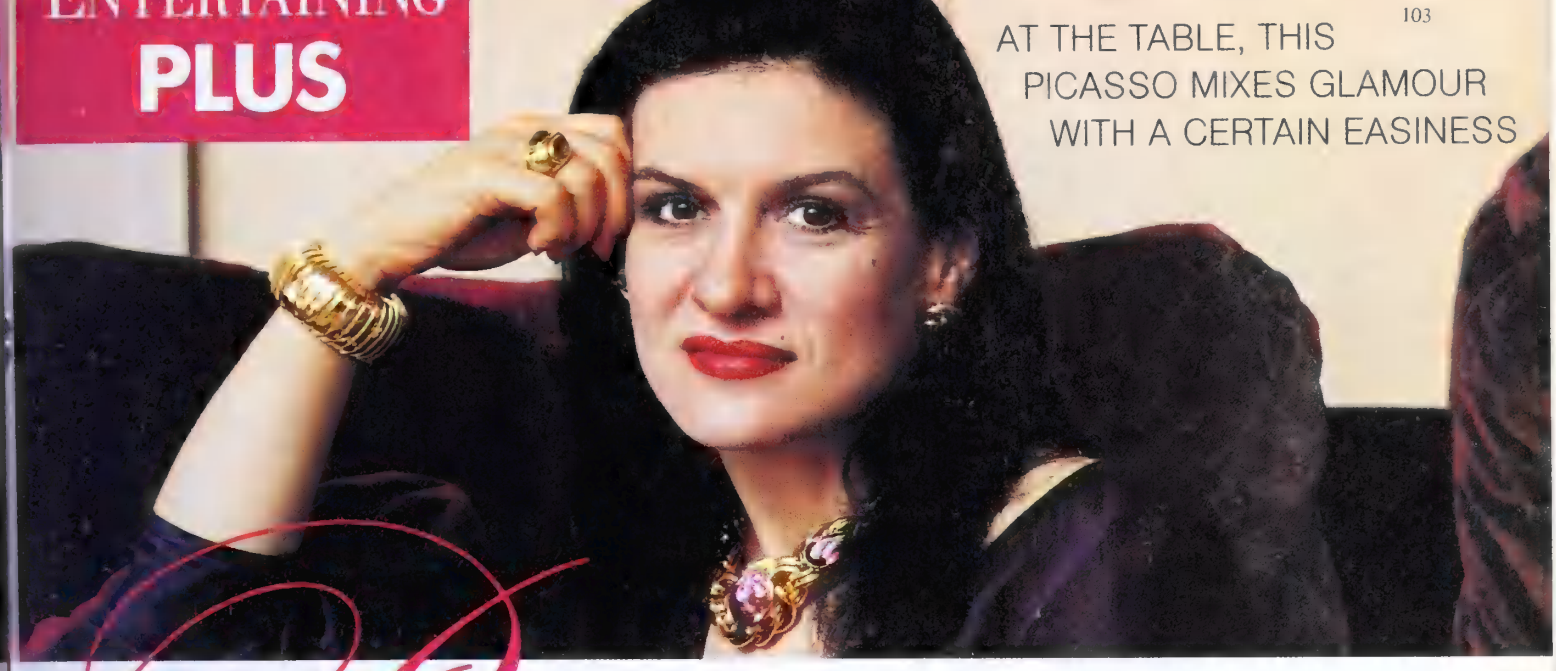
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AT THE TABLE, THIS PICASSO MIXES GLAMOUR WITH A CERTAIN EASINESS

PALOMA'S CLASSIC TOUCH

Not your average conversation pieces, Paloma Picasso's Picassos include "La femme au houx" and "La femme enceinte" *(below)*. "That's my mother, and the baby inside is me," she says. The orange curtains, she adds, keep her grand living room from "looking too serious."



By MARY ANN CASTRONOVO FUSCO

She's typically associated with the bold and the trendy, but Paloma Picasso is a classicist at heart. A dove-gray frieze borders the flesh-colored walls of her Park Avenue living room. Bronze Athenians flank the velvet sofa. The 19th-century needlepoint carpet evokes a Roman mosaic.

It's an aesthetic that's also evident in the elegantly sculpted crystal and china she recently designed for Villeroy & Boch. "In everyday life," she explains, "even if you have an aggressive image, you need softer things around you, things that you won't get tired of."

Dining chez Paloma is usually an intimate affair with a playful touch. "I try to mix things in a different way," she says. "I may stop at an antiques dealer to find something new to put on the table so that I can make it more fun." She illustrates her point by setting a 19th-century scagliola table with rose-colored glasses, which she found in a Nashville shop, and her Montserrat bone china *(left)*. "You can mix glamour with a certain easiness. I don't think things should be so, so precious that you are afraid to use them." After all, she says, "conversation is still the most important thing at the table."■

Editor ALLISON PERCIVAL

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Paloma named La Rotonda *(above)* after the classic Palladian villa. Her signature colors enhance Castellon, and her cruet doubles as a carafe *(below)*.



ALL PHOTOS, LANGDON CLAY



FOR GLASSES THIS SPOTLESS...

SUNLIGHT

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FROZEN ASSETS

After a decade of "fresh is best," we now realize frozen can be even better. Flash-frozen right off the farm, fruits and vegetables offer endless variety, are prime for the microwave, and are often healthier. Taste this hearty minestrone for yourself. It's not just peas and carrots anymore ▶

Some foods, like corn on the cob, are best just picked. But if it's winter and you want corn pudding, frozen is an easy—and flavorful—option

It would be nice if all our food were just-picked and homemade, but let's face it: Most of us don't have gardens that bloom year-round, nor do we have time to shell peas, search for the perfect bunch of spinach or make puff pastry from scratch. Yet great-tasting meals are easier than ever. Just look to the freezer case for some cool inspiration. Those frozen blocks of food can do a whole lot more than simple side dishes. Oriental vegetables, artichoke hearts and flaky phyllo pastry are elegant enough for the most discerning palates. Use them with fresh or pantry ingredients to solve the after-work supper dilemma—fast. (You can thaw frozen food in the microwave oven for even speedier results.) And regional foods know no boundaries: You don't have to live south of the Mason-Dixon Line to enjoy dishes like our spicy black-eyed pea salad *(below, on right)* or pasta with collard greens *(above right)*. ►



Pasta with country ham, tomatoes and frozen collard greens *(right)* is mellowed with cream and spiced with plenty of pepper. Napkin, Chateau X. Plate and glass, Barneys New York. Flatware, Georg Jensen. Candle holder, Henri Bendel. *Opposite:* A package of mixed frozen vegetables makes this skillet lamb stew easy as pie. Top it with heartwarming biscuits (use your favorite homemade recipe or cut out shapes from frozen biscuit dough).



Frozen green peas and black-eyed peas are a blessing since they need no shelling. We love this black-eye salad *(near left)* with ham or pork chops. Frozen green peas and pearl onions, along with cucumbers and mushrooms *(far left)*, are seasoned with fresh thyme for a light side dish that's perfect with roast chicken or broiled fish. Platter, bowl and plate; all, Bergdorf Goodman. Screen, Betty Jane Bart Antiques. Creamy pea soup with mint, made with frozen green peas *(right)*, is enriched with milk—not cream—for health. Spoon, Georg Jensen.




FLOUR



Frozen phyllo dough wraps frozen artichoke hearts and tarragon-flavored poached chicken *(left)* to make what the French call "beggar's purses." (But they taste like a million.) Plate, Sasaki. Napkin, Henri Bendel. Glass, Rogers-Tropea. *Opposite, clockwise from top:* It's the berries (frozen ones, that is) that make these desserts sing. Use raspberries to make a sauce for pear sorbet or vanilla ice cream. Add cherries to vanilla custard. Fold strawberries into whipped cream to fill frozen pound cake layers. Cake plate and wineglass, James II Galleries.

Frozen berries let you indulge in strawberry layer cake, cherry custard and sorbet with raspberry sauce—any time of the year

And there's more good news. Some frozen foods—specifically produce and fish—may actually be better-quality than fresh. Better . . . than fresh? The explanation is simple. Produce destined for commercial freezing is harvested at its peak, then quick-frozen in just four to six hours. Fresh produce, on the other hand, is often harvested early and allowed to ripen "off the vine" as it travels to market—which may be several weeks. Generally, the longer the time lapse between vine and table, the greater the nutrient loss.

Then there's the catch-of-the-day myth. "Fresh" fish really isn't if it sat on the boat for five days before delivery to the market. Frozen fish, however, is processed within hours—right on board—so the fish is less likely to have a strong fishy odor or flavor. ■

—SARAH BELK

Photographer JESSE GERSTEIN



Crunchy frozen sugar-snap peas and good old all-American frozen corn team up with shrimp, Indian spices and Oriental cellophane noodles for an easy one-dish meal. Wineglass, Gear. Plate and flatware, Barneys New York. Combine frozen pearl onions (they're already peeled) with turkey, peppers, herbs and a little olive oil, and wrap in parchment packages *(right)* for a calorie-wise supper. Plate, Rogers-Tropea. Napkin, Henri Bendel. Glass, Ginger Kelly.

FOR MORE DETAILS,
SEE PRODUCT INFORMATION
RECIPES BEGIN ON PAGE 113





WINE & GOOD SPIRITS



By ELIN McCOY and JOHN FREDERICK WALKER

ROSES, BLUSH WINES AND OTHER ROMANTIC CHOICES—PLUS WHAT TO SIP WITH CAVIAR, FOIE GRAS AND TRIPLE-CREME CHEESE

A ROSY GLASS

The fashionable color in wine these days is any shade of pink. We're talking about blush wines and classic rosés that are pretty, frivolous, fun—and absolutely delicious. The best of these pale, eye-catching wines offer both the refreshing quality of fine whites (they're served chilled, after all) and enough of the flavor of fine reds to go with a surprisingly wide variety of foods. Top-of-the-line California blush wines, such as the 1987 Buehler and 1987 Grand Cru (both about $7), have a crisp stylishness that makes them delightful aperitifs. But our favorite rosés are the dry, delicious bottlings from the South of France, such as the Domaines Ott Côtes de Provence Rosé (about $9). One taste proves that rosés can be both serious and delicious.

Then there's the most fashionable of all pink wines, sparkling rosé. The extra dimension of flavor this deeper-colored bubbly has makes the sparkler a prime choice for flavorful foods like veal *(below)* or pork. Our current choices include the fruity Korbel brut rosé (about $12), the lively '85 Iron Horse Brut Rosé (about $15), and the frothy Domaine Chandon Blanc de Noirs (about $14).

For that extra-special Valentine's Day dinner, we'd pick the splendid '79 Dom Ruinart Brut Rosé Champagne (about $55).



ALL PHOTOS, MARK THOMAS

CELEBRATED MATCH

We can tick off our choice of special-occasion foods quickly: caviar, pâté de foie gras, creamy cheeses, luxury chocolates. Finding a perfect wine for each of these foods takes a little longer, because each has such a striking flavor.

Caviar, for example, is salty and intense in flavor. It calls for something crisp and bracing—such as fine Champagne, with a pin-point acidity and dancing bubbles. The Bollinger Special Cuvée (about $25) is ideal.

Foie gras, on the other hand, is incredibly rich. The honeyed sweetness of France's great dessert wine, Sauternes, complements the pâté's texture perfectly. We recommend a 1983 Château Coutet or Climens (about $30).

Many fine cheeses are too pungent for subtle, well-aged



wines. So we like to serve mild, creamy, luxurious cheeses, such as Explorateur, St. André or Epoisses, with younger Bordeaux, like 1981 Château Calon-Ségur (about $25).

Chocolate is too tannic and sweet to pair up with most dessert wines, with the exception of rich red port, with a fruity, sweet flavor and thick texture. Try Dow's Vintage Character Ruby (about $17) or Cockburn's Ruby Port No. 25 (about $9) with chocolate mousse cake or truffles to taste what we mean.■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

QUICK COOK

FASTER THAN PIZZA—AND A NICE CHANGE FROM PASTA—MEDITERRANEAN FLAVORS TO WARM YOU ON COLD WINTER NIGHTS

Juicy sautéed lamb steaks topped with a bold sun-dried tomato and green olive butter are the focus of this culinary trip, which makes ports of call around the Mediterranean. Offer Italian amaretti or Greek-style cookies with dessert. Pour a simple red wine—either a Bardolino or a fuller-bodied Chianti. Menu serves 4. —MICHAEL McLAUGHLIN

LAMB STEAKS WITH SUN-DRIED TOMATO AND GREEN OLIVE BUTTER

4 tablespoons unsalted butter, at room temperature
2 large oil-packed sun-dried tomatoes, chopped
3 large green olives, pitted and chopped
Freshly ground pepper
3 tablespoons olive oil
2 1-pound center-cut lamb steaks, 1-1/2 inches thick
Salt, to taste

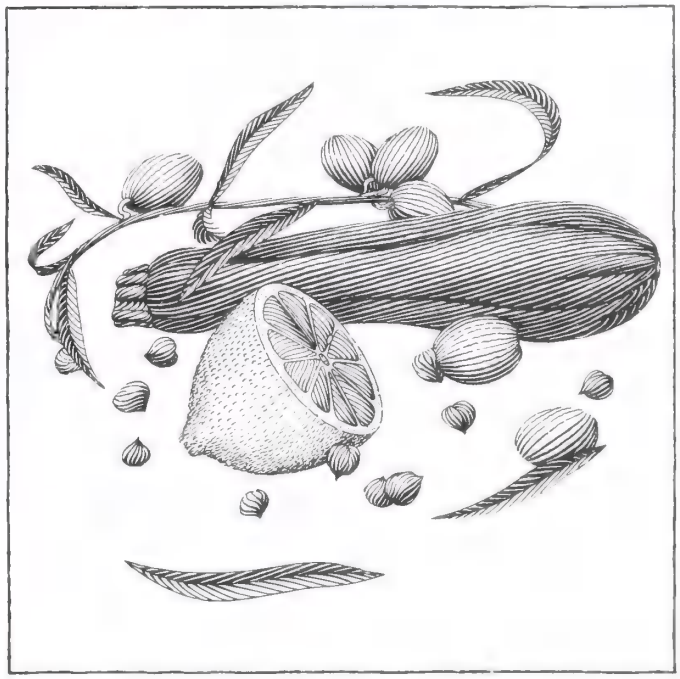
☐ In a medium bowl combine butter, tomatoes and green olives with a wooden spoon, until blended. Season with pepper.

☐ In a large, heavy skillet over high heat, warm olive oil. Add steaks to skillet and sear 3 minutes on each side. Lower heat and cook 9 minutes (medium-rare) or to desired doneness.

☐ Cut steaks in half; discard center bone. Season with salt and pepper. Top each with 1 tablespoon of the butter mixture. Serve immediately.

WHEAT PILAF WITH ZUCCHINI, RAISINS AND CHICK-PEAS

1/4 cup olive oil
1 medium zucchini, scrubbed and cut into 1/2-inch cubes
1 cup medium-grain bulghur wheat
2 cups chicken broth
1/3 cup golden raisins
1/4 teaspoon salt, or to taste
3/4 cup rinsed and drained chick-peas
1/4 cup minced fresh parsley
Freshly ground pepper, to taste



☐ In a small, heavy saucepan over high heat, warm olive oil. Add zucchini and cook, tossing and stirring with a wooden spoon, about 5 minutes, or until browned. Remove zucchini with a slotted spoon; set aside, leaving hot olive oil in saucepan.

☐ Add bulghur to the oil and cook, stirring often, 3 to 4 minutes, or until lightly browned and crackling.

☐ Add broth, raisins and salt; bring to a boil. Cover, lower heat and cook 10 minutes, or until all liquid is absorbed. Stir in zucchini and chick-peas. Cover and let stand off heat 5 minutes.

☐ Stir in parsley and pepper; serve immediately.

SALAD WITH HONEY-PINE NUT DRESSING

2 tablespoons lemon juice
1 tablespoon honey
1/2 teaspoon salt
1/2 cup olive oil
1 bunch watercress, washed and trimmed
1 head frisée (curly endive), cored and torn into bite-size pieces
2 tablespoons pine nuts, lightly toasted
Freshly ground pepper, to taste

☐ In a large bowl whisk lemon juice, honey and salt until blended. Slowly whisk in olive oil. Taste for seasoning.

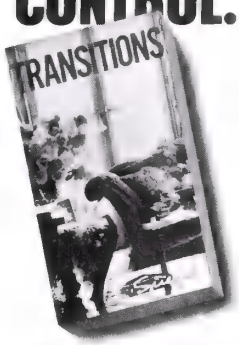
☐ Just before serving, add greens, pine nuts and pepper, and toss again to coat completely.

ICE CREAM WITH MEDITERRANEAN LIQUEUR

1 pint premium vanilla ice cream
Sambucca, Sabra or Galliano liqueur

☐ Scoop ice cream into 4 bowls; drizzle with 2 to 3 tablespoons liqueur and serve with cookies.■

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By MARCIA CONE and THELMA SNYDER

AN EASY VALENTINE'S DAY MENU INCLUDES WARM GOAT CHEESE SALAD AND SALMON WITH CAVIAR

Like potatoes and bacon, fish is a microwave-friendly food. It cooks up moist and tender, yielding juices that make an instant "sauce." Because of their thickness, fish steaks are best cooked on medium power, to prevent the outside from overcooking. For an easy finish, try this berry dessert. The chocolate heart garnish is perfect for a special Valentine's Day dinner (make stars or other shapes for other occasions). Serve with a rich, oaky Chardonnay, such as the new Benziger from Glen Ellen in Sonoma, Calif. Menu serves 2.

CHEVRE SALAD WITH WALNUT OIL DRESSING

- 1 small head radicchio or red-leaf lettuce, washed, trimmed and dried
- 1 bunch arugula, washed, trimmed and dried
- 1 small red onion, thinly sliced
- 3 tablespoons walnut oil or olive oil
- 1 tablespoon white-wine vinegar or fresh lemon juice
- Pinch salt
- Pinch freshly ground pepper
- 2 tablespoons finely chopped walnuts
- 2 ounces mild chèvre (such as Montrachet or bûcheron), cut into two 1/2-inch-thick pieces
- 1/4 French baguette, thinly sliced

☐ In a bowl combine radicchio, arugula and onion.

☐ In another small bowl combine 2 tablespoons oil and the vinegar, salt and pepper. Just before serving, toss salad with dressing. Arrange on salad plates.

☐ Pour remaining tablespoon oil into a saucer. In another saucer place chopped nuts. Dip each piece of cheese into oil, then into nuts to coat evenly on all sides. Place cheese slices on a microproof plate.

☐ Microcook on medium 30 seconds, or until warm and beginning to melt. Place on salad greens and serve with French bread.

SALMON STEAKS WITH CAVIAR

- 2 6-ounce salmon steaks
- 2 tablespoons dry white wine or vermouth
- Freshly ground pepper, to taste
- 1 medium cucumber, washed but not peeled
- 1/2 cup peeled, seeded and chopped tomato
- 2 tablespoons thinly sliced scallions
- 2 tablespoons butter, cut into 1/4-inch cubes
- 1 tablespoon salmon caviar

☐ Place salmon steaks in a 9- or 10-inch glass pie plate. Sprinkle with wine and pepper. Cover plate with waxed paper and microcook on medium 4 minutes. Turn steaks and cook 3 to 5 minutes longer, or until opaque and cooked through.

☐ With a vegetable peeler, make 6 continuous strips, lengthwise, of cucumber and peel. Roll each up to form a "rose."

☐ Place steaks on serving plates (reserve cooking juices) and cover to keep warm.

☐ Add tomato and scallions to reserved juices. Cover with waxed paper and microcook on high 2 to 3 minutes. Stir in butter until melted, then add caviar.

☐ Ladle sauce over salmon; garnish with cucumber roses.

BERRIES WITH ORANGE CREAM AND CHOCOLATE HEARTS

- 3 ounces (1/2 cup) semisweet chocolate pieces
- 3/4 cup milk
- 2 large egg yolks
- 1/4 cup sugar
- 2 tablespoons flour
- 2 tablespoons orange-flavored liqueur
- 1 cup fresh (or thawed whole frozen) raspberries or strawberries

☐ Place chocolate in 1 layer in the corner of a zippered sandwich bag. Microcook on medium 3 minutes to melt.

☐ With scissors, snip off a small corner of the bag. Line a baking sheet with waxed paper. Squeeze out chocolate to form six to eight 1-1/2-inch heart shapes on a prepared baking sheet. Chill at least 1/2 hour.

☐ Pour milk into a 2-cup glass measuring cup. Microcook on high 1-1/2 to 2 minutes, or until hot but not boiling.

☐ In a 1-quart microproof casserole whisk egg yolks, while adding sugar, until well blended. Stir in flour. Gradually add hot milk, beating constantly.

☐ Microcook on high 1 minute; whisk until smooth. Microcook on high 1 to 2 minutes more, or until thickened. Whisk, then stir in liqueur. Chill until serving time.

☐ To serve, divide cream between 2 plates. Sprinkle with berries; garnish with chocolate hearts. ■

HOT TIP

Homemade waffles are ready in a snap with Nordic Ware's new microwave waffle maker ($30). After the initial 3-minute warm-up time, no preheating is required between waffles. Each 9-by-7-inch waffle (it's big enough for two) cooks in about 1 minute.

FROZEN ASSETS

Continued from page 109

MINESTRONE WITH BASIL CRISPS

- **2 tablespoons olive oil**
- **1 cup chopped onion**
- **3 garlic cloves, peeled and minced**
- **1 can (28 ounces) Italian tomatoes, crushed**
- **3-1/2 cups (two 13- to 14-ounce cans) chicken broth**
- **1 package (10 ounces) frozen chopped kale, thawed 20 minutes at room temperature (or in microwave) halved with serrated knife**
- **1 package (10 ounces) frozen Italian green beans**
- **1 cup drained canned chick-peas**
- **2 ounces uncooked angel-hair pasta, broken in half**
- **2-1/2 ounces thinly sliced prosciutto, torn into bite-size pieces (about 1 cup)**
- **1/4 cup coarsely chopped fresh basil**
- **Freshly grated Parmesan cheese**
- **Basil crisps (recipe follows)**

☐ In a Dutch oven over low heat, heat oil. Stir in onion and garlic; cover and cook 15 minutes, stirring several times, until tender. Raise heat to high; add tomatoes and chicken broth and bring to a boil.

☐ Reduce heat to low; cover and simmer 10 minutes. Add half the kale (save remaining kale for another use), return to a boil; cover and simmer 5 minutes.

☐ Stir in beans, chick-peas and pasta; return to a boil, stirring frequently. Cover and simmer over low heat 5 minutes, stirring several times, until pasta is tender. Remove soup from heat and stir in prosciutto and basil. Sprinkle with Parmesan cheese and serve with basil crisps. Serves 4 to 6.

BASIL CRISPS

- **4 teaspoons freshly grated Parmesan cheese**
- **4 teaspoons finely chopped fresh basil leaves**
- **1 large garlic clove, peeled and minced**
- **1/8 teaspoon freshly ground pepper**
- **16 1/2-inch-thick slices French or Italian bread**
- **4 teaspoons extra-virgin olive oil**

☐ In a small bowl mix Parmesan, basil, garlic and pepper. Arrange bread on a baking sheet and brush each slice with olive oil. Spread mixture on bread. Broil 2 to 3 minutes, until bread is lightly browned and crisp and bubbly. Serve hot. Makes 16 pieces.

"BEGGAR'S PURSES" OF CHICKEN AND ARTICHOKE HEARTS

- **2 cups chicken broth**
- **4 to 6 cups cold water**
- **1 large (4- to 5-pound) stewing chicken, trimmed of excess fat**
- **2 packages (9 ounces each) frozen artichoke hearts**
- **3 tablespoons unsalted butter**
- **4 tablespoons all-purpose flour**
- **1/2 cup fresh lemon juice**
- **1 tablespoon chopped fresh tarragon (or 1 teaspoon dried)**
- **Salt, freshly ground pepper, to taste**
- **1 package (1 pound) frozen phyllo/strudel pastry leaves**
- **4 tablespoons unsalted butter, melted**

☐ In a large pot over medium heat, bring chicken broth and water to a boil. Add chicken, return to a boil. Lower heat and simmer, covered, 2 hours, or until juices run clear when chicken is pierced in thickest part. Remove from heat and allow chicken to cool in liquid until cool enough to handle.

☐ Remove chicken from pot and strain cooking liquid into a large saucepan. Remove meat from bones, discarding skin and bones. Cut meat into 1-inch pieces and set aside.

☐ Reduce broth over high heat until liquid measures 2 cups.

☐ Cook artichoke hearts according to package directions, but cut cooking time in half. Drain artichokes on paper towels and set aside.

☐ In a large saucepan over low heat, melt butter. Add flour and whisk to blend. Cook mixture over low heat 5 minutes, stirring frequently. Slowly add reduced chicken stock and whisk to mix well. Bring to a simmer, whisking constantly, and cook 3 minutes, or until the consistency of heavy cream. Remove sauce from heat.

☐ Add chicken, artichoke hearts, lemon juice and tarragon to sauce. Season with salt and pepper and cool completely. Chill at least 2 hours. (May be prepared to this point up to 3 days ahead.)

☐ In a small saucepan over low heat, melt butter. Thaw phyllo dough according to package directions. Gently unfold leaves and place 1 on a lightly dampened cloth. Brush pastry with melted butter. Top with another layer of phyllo. Brush again and and cover with a third pastry leaf. (Work quickly and keep unused phyllo covered with a damp cloth, or dough will dry out and become too brittle to work with.)

☐ Cut the layered leaves into 4 equal rectangles. Place a heaping 1/4 cup filling in the middle of each rectangle. Brush 1/4-inch-wide strip of butter along the edges of the rectangle. Gather corners at the center to completely enclose the filling. Pleat pastry, then pinch at top, working carefully to prevent any openings. (Filling must be complete-

(Continued on page 117)

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Shown smaller than actual size.
(Mother doll is 17″ in height.)

FROZEN ASSETS

Continued from page 113

ly enclosed.) Repeat until all filling is used.

☐ Bake purses on lightly buttered baking sheets in a preheated 350° F oven, about 30 minutes, or until tops and sides are golden brown. (If tops brown too quickly, cover loosely with foil.) Let purses cool on baking sheet 5 minutes before serving. To serve, tie purses where pinched with a blanched chive blade, to form a bow. Makes 16 to 18 purses; serve 2 to 3 per person.

PASTA WITH SOUTHERN HAM AND GREENS

- **2 packages (10 ounces each) chopped frozen greens, such as collards, mustard greens, turnip greens or kale**
- **2 tablespoons unsalted butter**
- **1/2 pound dry-cured country ham, such as Smithfield ham (or substitute prosciutto), cut into cubes**
- **2 large tomatoes, peeled, seeded and chopped**
- **1 cup heavy cream**
- **2 pounds angel-hair pasta**
- **Salt, freshly ground pepper, to taste**

☐ Prepare greens according to package directions, but undercook by 2 minutes. Rinse under cold running water, then squeeze out excess moisture. Chop coarsely and set aside.

☐ In a large saucepan over medium heat, melt butter. When foam subsides, add ham. Sauté 2 minutes. Add tomatoes, cream and greens. Season with salt and pepper. Reduce to a simmer, cover loosely with foil and keep warm while preparing pasta.

☐ Cook pasta according to package directions. Drain well and pour into a very large bowl. Ladle sauce onto pasta and toss well. Serves 6.

PEAS AND PEARL ONIONS WITH CUCUMBER AND THYME

- **3 tablespoons unsalted butter**
- **1-1/2 cups button mushrooms (or quarter larger mushrooms)**
- **1 cup peeled, halved, seeded and sliced cucumber**
- **1/8 teaspoon salt**
- **1 cup frozen pearl onions**
- **3 tablespoons chicken broth**
- **1 package (10 ounces) frozen peas**
- **1/2 teaspoon stemmed fresh thyme leaves (or 1/8 teaspoon dried)**
- **1/8 teaspoon freshly ground pepper**

☐ In a heavy Dutch oven or large saucepan over medium heat, melt butter. Add mushrooms, cucumber and salt; stir well. Cover and cook 1 to 3 minutes, stirring occasionally, until mushrooms turn light brown and cucumbers wilt slightly.

☐ Stir in onions and chicken broth and bring to a boil. Reduce heat to low, cover and simmer 7 to 8 minutes, stirring once, until onions are tender. Add peas. Raise heat to high and bring liquid to a simmer.

☐ Reduce heat to medium. Cover and simmer 1-1/2 minutes, or until tender and heated through. Remove from heat, and stir in thyme and pepper, to taste. Serves 6.

WARM BLACK-EYED PEAS WITH ARUGULA AND SPICY VINAIGRETTE

- **1 cup water**
- **1 package (10 ounces) frozen black-eyed peas**
- **4 tablespoons extra-virgin olive oil**
- **1 tablespoon red-wine vinegar**
- **1/2 cup peeled and thinly sliced red onion**
- **1/3 cup diced red bell pepper**
- **1/3 cup sliced radishes**
- **2 tablespoons chopped fresh Italian parsley**
- **1/2 teaspoon salt**
- **1/4 teaspoon freshly ground pepper**
- **2 garlic cloves, peeled and minced**
- **4 cups loosely packed arugula, washed and trimmed**

☐ In a medium saucepan over high heat, bring water to a boil. Add peas and stir to break up the frozen block; return to boil. Reduce heat to low, cover and simmer 20 to 25 minutes, or until peas are tender.

☐ In a medium serving bowl whisk 3 tablespoons olive oil and the vinegar. Add onion, bell pepper, radishes, parsley, salt and pepper. Toss to coat. Let marinate at room temperature. When peas are done, drain and add to marinade.

☐ Rinse and dry saucepan and add remaining tablespoon olive oil and the garlic. Over high heat sauté garlic just until fragrant, but not browned. Add arugula in batches, and sauté, stirring constantly, until wilted and well coated. Add arugula mixture to peas and toss gently. Season with vinegar and salt and pepper, to taste. Serve immediately. Serves 4.

CREAMY PEA SOUP WITH MINT

- **2 bags (16 ounces each) frozen green peas**
- **1 cup sliced scallions**
- **2-1/2 cups milk**
- **1/4 teaspoon salt**
- **1/8 teaspoon freshly ground pepper**
- **1/2 cup crème fraîche or sour cream**
- **3 tablespoons thinly sliced fresh mint leaves**

☐ In a Dutch oven or large saucepan, add enough water to peas and scallions to cover.

☐ Cover, bring to a boil and cook over high heat, until tender. Drain. In a food processor or blender, process in batches until a fine puree. Push through a sieve set over the Dutch oven. Discard skins.

☐ Place puree over medium heat, stir in milk, salt and pepper and bring to a boil, stirring frequently. Ladle into 6 soup bowls, top with a spoonful of crème fraîche and sliced mint. Serve immediately. Serves 6.

LAMB STEW WITH BISCUIT TOPPING

Stew:

- **2 tablespoons unsalted butter**
- **2 tablespoons vegetable oil**
- **1-1/2 pounds lamb loin, trimmed and cut into 1-inch pieces**
- **Salt and freshly ground pepper, to taste**
- **3 tablespoons all-purpose flour, to dust**
- **2 cups beef broth**
- **2 packages (10 ounces each) frozen mixed vegetables**

Biscuit topping:

- **1-1/2 cups all-purpose flour**
- **2 tablespoons unsalted butter, chilled and cut into small pieces**
- **2 tablespoons vegetable shortening, chilled**
- **1/4 teaspoon salt**
- **3 teaspoons baking powder**
- **1/2 cup milk**
- **1 tablespoon unsalted butter, melted**

☐ Make stew: In a heavy 12-inch cast-iron skillet over medium-high heat, melt butter and oil.

☐ Pat lamb dry with a paper towel and season with salt and pepper.

☐ Cook lamb until brown on both sides, about 5 minutes. (Do not crowd the skillet; cook in 2 batches, if necessary.)

☐ Dust lamb with flour. Reduce heat and stir until all pieces are well coated. Add broth and stir gently, until liquid starts to thicken.

☐ Cover skillet with foil, reduce heat and simmer about 1 hour, or until lamb starts to break apart. Stir often, replacing foil to fit snugly.

☐ Prepare vegetables according to package directions, but cut cooking time in half. Drain and refresh under cold running water. Drain well on paper towels. Set aside.

☐ Make biscuits: In a food processor combine flour, butter, shortening, salt and baking powder. Process 5 seconds, or until blended. With machine running, pour in milk and process only until dough holds together. Do not overmix

☐ On a lightly floured surface, knead dough 3 or 4 times. Roll out to a 1/2-inch thickness. Cut out biscuits with a 2-1/2-inch heart-shaped cookie cutter (you will have about 6 to 8 biscuits). Place biscuits on a large plate, cover loosely and chill until just before serving.

☐ Remove stew from heat and carefully stir in vegetables. Top with biscuits; brush biscuits with melted butter. Cook in a preheated 500° F oven, about 10 minutes, or until biscuits are puffed and golden brown. Serve immediately. Serves 4 to 6.

CURRIED VEGETABLE AND SHRIMP STIR-FRY WITH CELLOPHANE NOODLES

- **1 package (8 ounces) frozen whole baby carrots**
- **1 package (8 ounces) frozen whole miniature corn**
- **1 package (8 ounces) frozen sugar-snap peas**
- **2 pounds medium shrimp, peeled and deveined**
- **2 packages (3-7/8 ounces each) cellophane (bean thread) noodles**
- **4 tablespoons unsalted butter**
- **1/2 cup finely chopped onion**
- **1 tablespoon good-quality curry powder**
- **2 tablespoons fresh lemon juice**

☐ Prepare carrots, corn and peas according to package directions, but cut cooking time in half. Rinse under cold running water, then drain well on paper towels. Set aside.

☐ Over medium heat bring a large pot of lightly salted water to a boil. Add shrimp, cook about 1 minute, or until cooked through. Drain well and set aside.

☐ Prepare cellophane noodles according to package directions. Drain and keep warm.

☐ In a large saucepan over medium heat, melt butter. Add onions and curry. Cook over medium heat, stirring constantly, about 3 minutes, or until onions are slightly softened. Add lemon juice and continue cooking about 2 minutes, or until well blended.

☐ Add vegetables and shrimp. Cook over medium-high heat about 5 minutes, or until heated through and well coated with curry mixture.

☐ Arrange noodles on plates or a large serving platter. Top with curried vegetables and shrimp. Serve immediately. Serves 4 to 6.

TURKEY, PEPPERS AND ONIONS COOKED IN PARCHMENT PAPER

- **1-1/2 pounds boneless turkey breast**
- **1 medium green bell pepper**
- **1 medium red bell pepper**
- **1 medium yellow bell pepper**
- **1 package (1 pound) frozen small whole onions**
- **Salt and freshly ground pepper, to taste**
- **6 9-by-12-inch pieces of parchment paper**
- **2 tablespoons olive oil**

☐ Cutting against the grain of the breast, slice turkey into 1/4-inch-thick slices. Season with salt and pepper. Chill until ready to assemble.

☐ Place peppers on a heavy baking sheet and broil under preheated broiler until blackened on all sides, turning frequently. Place peppers in a paper bag. Fold bag to close tightly and let stand until peppers are cool enough to handle. (The peppers will steam as they cool—which will loosen the skin, making it easier to remove.)

☐ Hold peppers under cold running water and remove skin, stem and seeds. Dry thoroughly between paper towels, then cut into 1/4-inch-wide strips. Set aside. (May be prepared up to this point 1 day in advance.)

(Continued on page 118)

FROZEN ASSETS

Continued from page 117

☐ Prepare onions according to package directions, but cut cooking time in half. Drain thoroughly and pat dry.
☐ Arrange rectangles of parchment paper on a work surface. Brush the entire surface of each paper with olive oil. On half of each paper, alternate strips of turkey with strips of peppers. Cover with about 1/3 cup onions. Season with salt and pepper and drizzle with a teaspoon olive oil. Fold unfilled side of paper over and crimp to seal completely.
☐ Place parchment packages on a large baking sheet and bake in a preheated 425° F oven 10 to 12 minutes, or until paper is brown. Let stand 1 to 2 minutes. Open by breaking the puffed-up middle with the tip of a sharp knife and pull back paper. Serve immediately. Serves 6.

STRAWBERRY LAYERED POUND CAKE

Cake and filling:

2 packages (10 ounces each) frozen strawberries in syrup
2 tablespoons fresh lemon juice
1/2 cup heavy cream, whipped
1 frozen all-butter pound cake (10-3/4 ounces), partially thawed

Strawberry sauce:

1 package (10 ounces) strawberries in syrup
2 tablespoons Grand Marnier, Triple Sec or Cointreau
Mint leaves, to garnish

☐ Make filling: Thaw strawberries according to package directions. Drain in a colander set over a small bowl 5 to 10 minutes. (You will have about 1 cup juice.) Reserve strawberries.
☐ In a small nonaluminum pan bring strawberry juice to a boil and cook over medium heat until reduced by half. Remove from heat and stir in lemon juice. Set aside to cool slightly.
☐ In a medium bowl whip cream until very stiff. Gently fold in reserved strawberries. Keep chilled until ready to assemble.
☐ Assemble cake: Run the blade of a sharp knife around the cake and gently remove from container. Cut lengthwise to form 3 equal layers, each about 1/2 inch thick. Brush with reduced strawberry juice.
☐ Spread half the whipped cream mixture over bottom layer of cake. Top with middle layer and spread with the remaining cream. Top with final layer, and using a long spatula, transfer cake to a platter, plate or cutting board. Chill at least 2 hours before slicing.
☐ Make sauce: Thaw strawberries according to package directions. In a food processor or blender, process berries until very smooth. Strain through a fine mesh strainer and discard pulp. Pour juice into a small nonaluminum bowl and stir in liqueur. For best flavor, chill at least 2 hours before serving.
☐ To serve, carefully cut slices about 1 inch thick using a very sharp knife. Transfer to serving plate, pour sauce around and garnish with mint leaves. Serves 6 to 8.

PEAR SORBET WITH RASPBERRY SAUCE

4 cans (1 pound each) sliced pears in heavy syrup, drained (or substitute canned pear halves, in syrup, sliced)
3 tablespoons Poire Williams (pear brandy)
1 package (10 ounces) frozen raspberries in light syrup

☐ In 3 large (1-gallon) food freezer bags with zipper closures, arrange pears in single layers. Freeze overnight or until frozen solid.
☐ In a food processor or blender, process pears in small batches, breaking apart if necessary. Scrape puree into a metal baking pan (see note) and stir in Poire Williams. Cover with foil and freeze until frozen, at least 3 hours. Let soften briefly before serving. (*Note:* As an alternative, use an ice-cream maker, following manufacturer's instructions.)
☐ Plunge plastic package of raspberries into a bowl of hot water and let stand about 10 minutes, until thawed. Puree in a food processor or blender. To serve, ladle sauce onto dessert plates or bowls and place small scoops of sorbet on the sauce. Garnish with mint leaves, if desired. Makes 5-1/4 cups sorbet and 1-1/3 cups sauce, or 6 to 8 servings.

CHERRY-VANILLA CUSTARDS

5 tablespoons granulated sugar
2 tablespoons strained cherry preserves
1-1/4 cups frozen pitted sweet cherries
3 large eggs
Yolk of 1 large egg
1 4-inch length vanilla bean
1 cup heavy cream
1/2 cup milk

☐ In a small bowl mix 1 tablespoon sugar with preserves. Stir in cherries until coated. Spoon mixture into the bottoms of six 6-ounce ramekins or custard cups. Place ramekins in a 9-by-13-inch baking pan.
☐ In a medium bowl beat eggs and egg yolk. Halve the vanilla bean lengthwise; scrape out seeds with the tip of a knife and add to eggs. Add remaining 4 tablespoons sugar and whisk until well blended and sugar is dissolved. Whisk in cream and milk.
☐ Ladle egg mixture over cherries in ramekins. Pour enough hot water in the baking pan to reach 1/3 of the way up the sides of the ramekins. Bake in the center of a preheated 325° F oven 50 to 65 minutes, until almost set. (Custard should be thick and creamy; do not overbake.) Remove from oven and let custards stand in the water bath 10 minutes. Cool on a rack 30 minutes. Serve warm or cover and refrigerate at least 2 hours, until cold. Serves 6. ■

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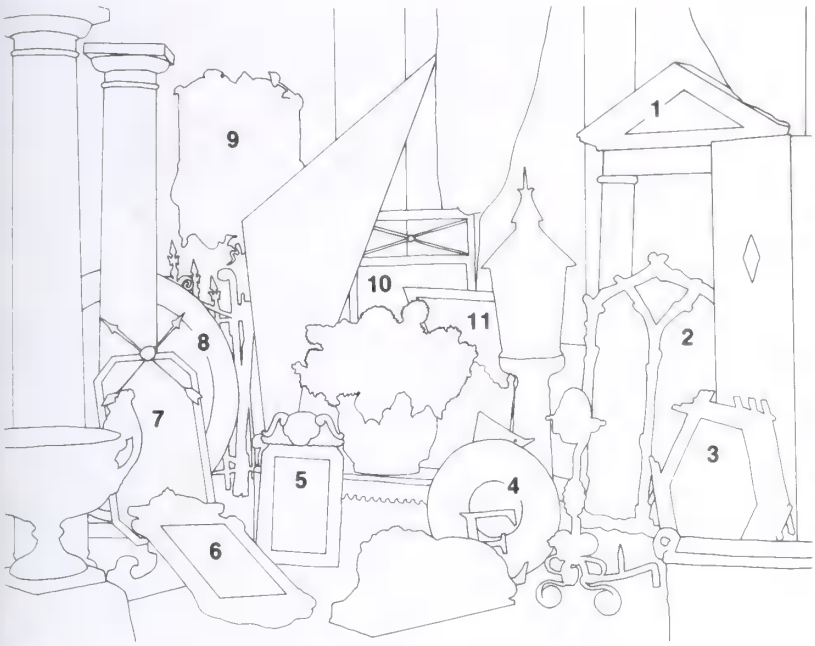
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HB BEST OF MARKET, pages 74 to 77
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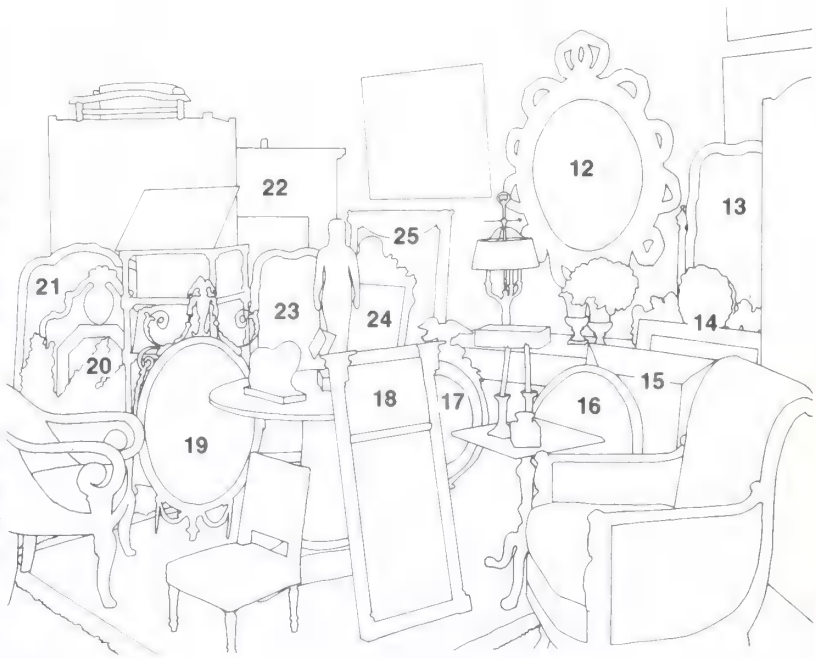
Pages 74 and 75 (left)

1. *Pediment mirror, Carvers' Guild* *$1,285.00*
2. *Faux-bois mirror, Paul Hanson* *995.00*
3. *Twig mirror, Country Store.* *295.00*
4. *"Terra-cotta" mirror, Howard J. Calderone, Inc.* *110.00*
5. *Cherub mirror, Raintree Carvings* *275.00*
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8. *Rose-frame mirror, Casa Stradivari* *993.00*
9. *Vine mirror, Hobe Sound Lamp Co.* ... *750.00*
10. *Empire-style mirror, DIA* *490.00*
11. *Triangle mirror, Rogers-Tropea, Inc.* ... *950.00*

Pages 76 and 77 (right)

12. *Ribbon mirror, Mirror Fair* *$4,550.00*
13. *Cheval mirror, Hickory Kay/Lyn* *960.00*
14. *Shell mirror, La Barge Mirrors, Inc.* ... *695.00*
15. *Birch-burl mirror, Paul Hanson* *760.00*
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17. *Bull's-eye mirror, Friedman Bros.* *825.00*
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19. *Adam-style mirror, Friedman Bros.* *975.00*
20. *Venetian-style mirror, Paul Hanson* *1,495.00*
21. *Black-lacquered mirror, Jeffco* *998.00*
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25. *Drape and jabot mirror, Mirror Fair* ... *1,650.00*

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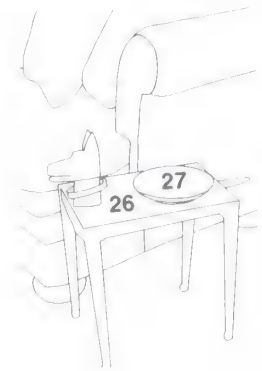
(Continued on page 120)

*ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION
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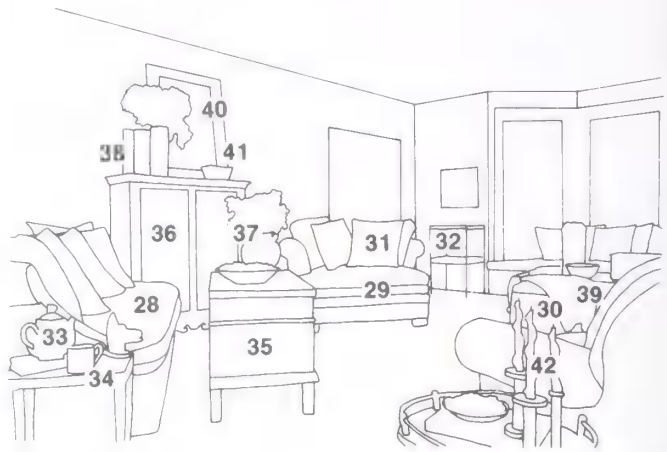
Continued from page 119

COUNTRY GETS GUTSY: Sandy Ceppos, designer, pages 66 to 73
SHOPPING LIST



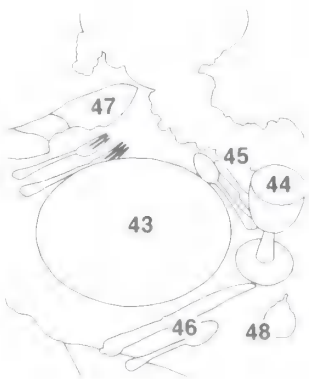
Living room detail, page 67
(left)

26. Dog table, Sweet Nellie $500.00
27. Saucer, Fourticq .. 79.00



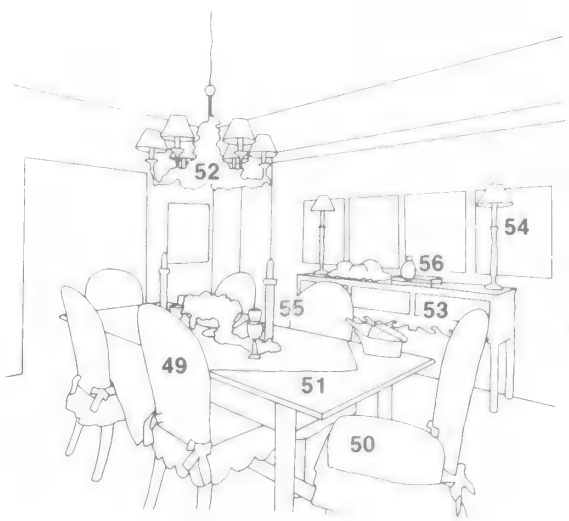
Living room, pages 68 and 69
(above)

28. Sofa, Bernhardt $1,238.00
29. Armchairs, Bernhardt (each) ..... 900.00 to 1,113.00
30. Ottoman, Bernhardt 450.00
31. Upholstery, pillow fabrics, Covington (per yard) ..... 18.00 to 22.00
32. Painted chair, Sweet Nellie 800.00
33. Teapot, Fourticq 175.00
34. Mug, Fourticq 53.00
**35. Chest, The Tulip Tree Collection 800.00*
**36. Armoire, The Tulip Tree Collection 1,800.00*
37. Water jug, Pierre Deux Antiques 475.00
38. Column vases, Tunbridge Glassworks (each) ... 190.00
**39. Quilt, Cynthia Beneduce Antiques 3,600.00*
**40. Mirror, John Rosselli 1,050.00*
**41. Box, Limited Editions 300.00*
42. Candles, Peter Carlson Design Studio (per pair) 15.00



Dining table, page 70
(left)

43. Plate, Barneys New York . $52.00
44. Wine goblet, Barneys New York . 55.00
45. Fruit knife, Barneys New York . 12.00
46. Flatware, Puiforcat (per setting) 1,200.00
47. Napkin, Henri Bendel 35.00
48. Salt and pepper, Sura Kayla/Soho . 50.00



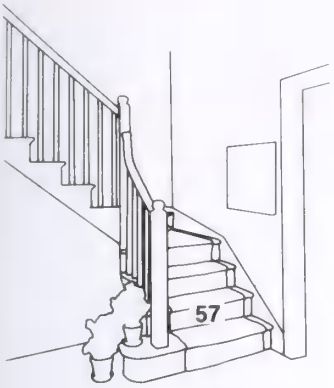
Dining room, page 71
(left)

49. Chair, Bernhardt $275.00
50. Slipcover fabric, Covington (per yard) 22.00
51. Dining table, The Tulip Tree Collection 1,300.00
52. Chandelier, Persnickety 1,300.00
53. Sideboard, Persnickety 2,817.00
54. Lamp, The Studio 385.00
**55. Candlesticks, John Rosselli (per pair) 375.00*
**56. Decanter, John Rosselli 375.00*

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FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

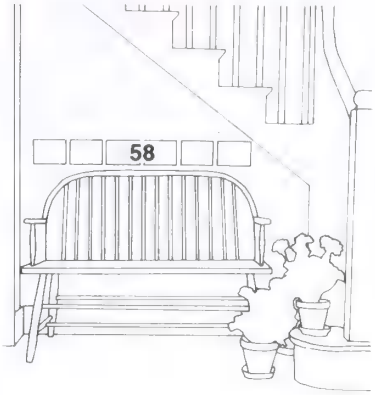
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COUNTRY GETS GUTSY: Sandy Ceppos, designer, continued
SHOPPING LIST



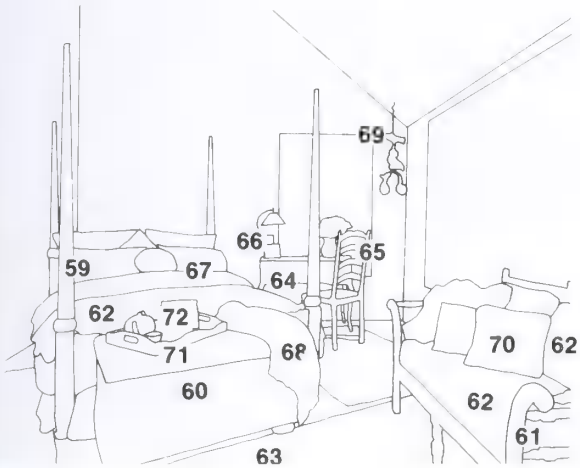
Stairway, page 72 (left)

57. *Runner, The Tulip Tree Collection (per yard)* *$30.00*



Entryway, page 72 (left)

58. *Cow photos, Sweet Nellie (each)* *$45.00*



Bedroom, page 73 (left)

59. *Bed, Bernhardt* *$1,090.00*
60. *Chest, Bernhardt* *625.00*
61. *Settee, Bernhardt* *963.00*
62. *Fabric on settee, comforter, cushions, Waverly (per yard)* ..... *18.50 to 26.00*
63. *Rug, Elizabeth Eakins, Inc. (per sq. ft.)* *64.00*
*64. *Vanity, Limited Editions* *900.00*
*65. *Chair, John Rosselli* *600.00*
66. *Lamp, The Studio* *265.00*
67. *Sheets, Barneys New York (queen set)* *610.00*
68. *Throw, Barneys New York* *145.00*
69. *Mobile, Sweet Nellie* *225.00*
70. *Needlepoint and floral pillows, Sweet Nellie (each)* ..... *74.00 to 395.00*
..... *100.00*
..... *125.00*

HB READER ADVANTAGE SERVICE

How to find stores near you that carry furnishings featured in "Design Focus at Retail" and "Designer Rooms at Retail" in the February issue: Circle the numbers below that correspond to numbered items in schematic drawings on HB Reader Advantage pages. Information for these items will be available through April 1, 1989. Please allow 30 days for processing. **The HB Reader Advantage Service is free.**

1.	9.	17.	25.	34.	47.	58.	68.
2.	10.	18.	27.	38.	48.	59.	69.
3.	11.	19.	28.	40.	50.	60.	70.
4.	12.	20.	29.	42.	51.	61.	71.
5.	13.	21.	30.	43.	52.	62.	72.
6.	14.	22.	31.	44.	53.	63.	
7.	15.	23.	32.	45.	54.	66.	
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w York 10011. **Wicker chaise,** #981, designed
io Bonacina, with pullout leg rest, 61 by 74 by
3 inches, $850—Contemporaneo (T), 180 Anita
sadena, CA 91105. **Tatlim chair with open-work**
back—Furniture of the 20th Century (R,T),
17 St., New York 10011. **Stacking chair,**
steel tubing in black with black frame; gray,
lue, aqua green, red with silver frame, 19 by 18-
38-1/2 inches—Furniture of the 20th Century,
27 W. 17 St., New York 10011. **Aida chair of**
d walnut, limited edition signed by the archi-
mped, $1,600—Frederic Williams (T), 200 Lex-
Ave., New York Design Center, New York
Shigeto cherry wood wardrobe on wheels, with
shelves, inspired by Shaker design, adaptable
room, dining room or kitchen use, $1,715—
va (R,T), 20121 Milano, Coreo Venezia 14.
rd table, 80 by 80 by 73 inches, ashwood frame
ansparent finish, or glossy black poly, lac-
—Mosse Center (R,T), 1214 Washington Ave.,
is, MO 63103; Poltronova, 30-20 Thomson
enter 2, Suite 102, LIC, NY 11101. **Nonna-**
ngue with orange slipcover, 35 by 2 by 67 inch-
, wood structure, wooden legs, front casters,
–Idea (R,T), 28 Marinero Circle #8, Tuburon,
920; Frederick Williams (T), 200 Lexington

(Continued on page 124)



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PRODUCT INFORMATION

Continued from page 123

Ave., New York 10016; Casabella (T), 215 E. 58 St., New York 10022. **Steel-frame armchair,** 19 by 31-1/2 inches high—Noriko Fukami, Yokoto Design Work Studio, Tokyo, Japan. **Sussurro courting chair,** 43 by 18 inches high, 31-by-26-inch-deep seat, steel frame padded with foam, down seats—Mosse Center (R,T), 1214 Washington Ave., St. Louis, MO 63103. **Dufkey pear wood chair,** 41 by 32-1/2 by 18-1/2 inches deep, available in stains of purple, green, gold, blue, natural, black, mahogany, black gloss, stained finishes, $975; lacquered finishes, $1,010—Interna designs USA (M), 6-168 Merchandise Mart, Chicago, IL 60654.

● *Page 18: It's All Greek to Us:* **Wallpaper border and grapevine-patterned fabric**—Brunschwig & Fils (T), 979 Third AVe., New York 10022. *New West:* **Southwest-style chair**—Zia (R), 6026 College Ave., Oakland, CA 94618. *Classic Comeback:* **Wedgwood's new Odessa collection**—Waterford Wedgwood USA (T), 41 Madison Ave., New York 10011; available at most major department stores. *Design Debut:* Center for the Study of Decorative Arts, 31431 Camino Capistrano, San Juan Capistrano, CA 92675. *Be Mine:* Nashville's "Heart of Country Antiques Show"—Opryland Hotel, Nashville, TN; call 314-862-1091. Mary Emmerling's *American Country Hearts,* published by Clarkson N. Potter Inc., $13.95.

● *Page 20: First-Class Design:* In Detail stores: Georgetown Park Mall (R), Washington, DC; White Flint Mall (R), North Bethesda, Md.; Burlington Mall (R), Burlington, Mass.; The Galleria Tysons II (R),. McLean, Va. For In Detail catalog, call 800-422-2515 (MO). *Victoria Suite 1 sink,* #21001, in catalog, $250 plus $7 shipping and handling—Kemp & George Inc. (MO); for catalog or to order, call 800-343-4012, 24 hours a day. *Garden Finds:* **Iron bench,** #1725BF, with verdigris finish, 37 by 4 by 21 inches deep—Maitland-Smith (M), 651 Ward Ave., High Point, NC 27260. **Wooden playhouse**—Signe Ahl (M), 316-A, Doe Run Rd., Doe Run, PA 19320. **Meidiland roses:** Bonica, Ferdy, Pink Meidiland, Scarlet Meidiland, White Meidiland, available at good nurseries. **Jade bridge,** $1,075 to $1,375—Bow House (R), 92 Randall Rd., Bolton, MA 01740.

FROM THORNHILL FARM

● *Page 24:* **Cup and saucer** by Patino/Wolf--DR Sanders (R), 952 Madison Ave., New York 10021.

PORTUGAL'S PRIZE

● *Page 28:* **Tiles**—Country Floors (R,T), 15 E. 16 St., New York 10003-3104.

GARDEN GUIDE

● *Page 38:* **Coreopsis "Early Sunrise,"** available as seeds or small plants—W. Atlee Burpee & Co., (MO), 300 Park Ave., Warminster, PA 18974; 800-327-3049, free catalog. **Sunflower "Sunspot"**—Park Seed Co., (MO), Cokesbury Rd., Greenwood, SC 29647-0001; 803-223-7333, free catalog. **Citrus plants**—Logee's Greenhouse (MO), 55 North St., Danielson, CT 06239; catalog, $3 (refundable from first order). **Books**—The Garden Book Club (MO), 250 W. 57 St., New York 10107; 212-582-6912, for membership information; Capability's Books (MO), Box 114HB, Hwy. 46, Deer Park, WI 54007; 800-247-8154, free catalog. The *Victory Garden Vegetable* **video,** $22.95 plus $2.50 shipping and handling—Storey's Books for Country Living (MO), Schoolhouse Rd., Pownal, VT 05261-9989; 800-441-5700. *Get Ready, Get Set, Grow!* **video,** $29.95 plus $2.50 shipping and handling (plus tax, if applicable)—The Brooklyn Botanic Garden (MO), Marketing Dept., 1000 Washington Ave., Brooklyn, NY 11225; 718-622-4433, ext. 373. **Free catalog of garden videos**—One Up Productions (MO), PO Box 410777, San Francisco, CA 94141; 800-331-6304.

INSPIRED REMODELING

● *Page 41:* **Custom-made German spruce kitchen cabinets**—Allmilmö Corporation (T), 70 Clinton Rd., PO Box 629, Fairfield, NJ 07006. **Cooktop,** Extra-Compact Gas Hobs, #VG223-812—Gaggenau USA Corp. (T), 5 Commonwealth Ave., Woburn, MA 01801. **Range hood,** #ASW50-242SS—Abbaka (T), 435 23 St., San

Francisco, CA 94107. **Backsplash and wall tiles,** LS white (plain) and LS Nazare Border Rosa (border)—Country Floors (R,T), 15 E. 16 St., New York 10003. **Marble counter,** Vermont Verde Antique—Foro Marble (T), 979 Third Ave., New York 10022. **Decorative painting** (trompe l'oeil ceiling beams, floor design and wall treatment)—Germano and Enzo Russo (T), c/o Felice Dee Interiors Ltd., 212-628-2713. Wood floor, original wide-plank pink flooring from 18th c. New England house. **Tin chandelier,** 18th c.; **tin and wrought-iron kitchenware,** 18th and 19th c.—Axtell Antiques (R,T), 1 River St., Deposit, NY 13754. Custom **window treatment**—Paramount Shade Company (T), 979 Third Ave., New York 10022. **Window treatment fabric,** Sage (Christina) check, #46411—Stroheim & Romann Inc. (T), 155 E. 56 St., New York 10022. *Interior decorator:* Felice Dee Interiors Ltd., 212-628-2713. Architectural space planning: Florence Perchuk & Associates Inc., 313 W. 37 St., New York 10018.

THE COUNTRY KITCHEN YOU'VE ALWAYS WANTED

●*Pages 55, 58 and 59: Designer:* Barbara Fox, 492 Main St., Southampton, NY 11968. **Mural** painted by Carrie Dru Gardner, Visions Studio, 4 Rock St., Box 382, Newark Valley, NY 13811. **Wall and floor stencils** by Marcia Miller, Kaleidoscope Interiors, Riverrow Center, 196 Front St., Owego, NY 13827. **Window treatments, wallpaper**—Windows & Walls Unlimited (R), 375 North Hwy., Southampton, NY 11968. **Dining table and chairs**—Casual Dining (R), 375 North Hwy., Southampton, NY 11968. **Antiques**—Old Town Crossing (R), 82 Main St., Southampton, NY 11968.

●*Pages 56 to 57 and 60 to 61:* **Hand-planed cabinets,** Beverly Ellsley Collection of Handcrafted Cabinets; **counter; checked French bistro stools,** $125 each—Beverly Ellsley Inc. (R), 179 Post Rd., West, Westport, CT 06880. **White sink,** $380—Porcher (M), 800-338-1756. **Edwardian Suite faucets**—The Broadway Collection (M), 800-255-6365. **Refrigerator,** $2,939—Sub Zero (M), 800-222-7820. **Margaux brass sink,** $210; **faucets,** $175—Bates & Bates (M), 3699 Industry Ave., Lakewood, CA 90712. **All appliances** (except refrigerator)—Thermador (M), 5119 District Blvd., Los Angeles, CA 90040. **Tiles on island,** $1.75 each—Country Floors (M,R), 15 E. 16 St., New York 10003. **Antique cutting board,** $160—Le Fanion (R), 299 W. Fourth St., New York 10014. **Blue basket, green-painted bentwood box,** $375—Evergreen Antiques (R), 120 Spring St., New York 10012. **Copper pots**—Borgeat (M), 10 Wheeling Ave., Woburn, MA 01801. **French glazed pots,** $165 to $205; **colored seltzer bottles,** $65 each; **green-painted bentwood box,** $375; **enamel cafetiere in rafters,** $275; **milk jug**—Parc Mon Ceau (R), 18 Riverside Dr., Westport, CT 06880. **Biot stemware in cabinet,** $30 each–Faence (R), 120 Washington St., South Norwalk, CT 06854. **English display case,** c. 1870, $985; **Forrester birdhouse in rafters,** $800—Manderley (R), Pound Ridge, NY. **French enameled water pitcher,** $70; **French enameled water pitcher,** $70—Le Fanion (R), 299 W. Fourth St., New York 10012. **Marble scale,** $650—Howard Kaplan Antiques (T), 35 E. 10 St., New York 10003. **White mixing bowls**—Williams Sonoma (R,M), 100 North Point St., San Francisco, CA 94133. **Cornelia green and white china,** 5-piece place setting, $100; **bowl,** $175—Mottahedah (M), 225 Fifth Ave., New York 10010.

●*Pages 56 and 57:* **Early-19th-c. trestle dining table,** $2,675—Country Swedish (R), 35 Post Rd., West, Westport, CT 06880. **Woodard-weave rug,** $12 per square foot—Thomas K. Woodard (R), 835 Madison Ave., New York 10021. **Sheraton painted bench,** c. 1830, $3,800; **napkins,** $15, **painted wicker chairs,** $775 each; **marbelized topiary pots,** $30 each—Rosemary (R), 338 Pequot, Southport, CT 06490. **Belmont dessert plates,** Oscar de la Renta for Mikasa: large plate, $50; small, $30; **Prisma flatware,** 5-piece place setting, $45—Mikasa (M), 25 Enterprise Ave., Secaucus, NJ 07094. **Biot glasses,** $30 each—Faence (R), 120 Washington St., South Norwalk, CT 06854. **Oblong basket,** $175—Evergreen Antiques (R), 120 Spring St., New York 10012. **Cement floor** painted by Carlson Printing Co., 42 Nobel St., Stamford, CT 06902.

●*Pages 64 and 65: Designer:* Michaele Thunen, 63 Northampton Ave., Berkeley, CA 94707; 415-527-5279. Space planner: Stuart McIntee, Charles Lester Assoc., 744 Harrison, San Francisco, CA 94105. Design consultant: Carla Roth, Storke & Roth Interiors, PO Box 1424, Ross, CA 94957. **Marble countertops**—Clervi Marble Company (M), 221 Bayshore Blvd., San Francisco, CA 94124. **Stainless steel for hood, drawer liners, kitty box**—John Gilbert Strong of The Copper Works (M), 600 Petaluma Blvd. North, Petaluma, CA 94952. **Kitty litter box** designed by Philip Marquis, 543 Bayview Ave., Millbrae, CA 94030. **Cabinets** by Dave Matteri—Flying A. Cabinets (M), Petaluma, CA 94952; Elmack Cabinets (M), 226 Shoreline Hwy., Mill Valley, Ca 94941. Painter: Ned Greene, Stanislaus Pain Co., 3052 5 St., Suite J, Ceres, CA 95307. **Plasterwork**—Clifton Baron, 3722 Laguna Ave., Oakland, CA 94602; Greg Greer, 941 Warfield Ave., Oakland, CA 94610. **Fantasy topiary,** metal stem in terra-cotta pot; stick any kind of fruit or vegetable on the top—Eric N.Cogswell Design, available at selected Pierre Deux stores.

●*Pages 62 and 63: Designer:* Barbara Ostrom Associates Inc., 1 International Blvd., Suite 209, Mahwah, NJ 07495. *Architect:* Patrick J. Burke, New Vernon, NJ 07960. Original floor: sanded, bleached poplar. Contractors: Tall Pines Building Corp., Mt. Kamble Lake, Morristown, NJ 07960. **Painting:** walls, beams, ceiling, fireplace—A&E Painting, Boonton, NJ 07005. **Windows:** quarter rounds—Pella, Rolscreen Co. (M), 100 Main St., Pella, IA 50219. **Smallbone cabinets** hand-painted by artists; **copper sink, faucets**—Smallbone Inc. (M), 150 E. 58 St., A&D Building, New York 10155. **Ultra refrigerator**—Traulsen & Co. Inc. (M), 114-02 15 Ave., College Point, NY 11356. **Pot Scrubber dishwasher**—G.E. (M), Hotpoint—M.A.B.G., Appliance Park, Louisville, KY 40225; 800-626-2000. **Corian countertop**—E.I. duPont de Menours Company, Inc. (M), Corian Products, Dupont Co., Wilmington, DE 19898. **Sink** *(foreground)*—Kohler Co. (M), Kohler, WI 53044. **Metal watering can,** c. 1850, $75—Limited Editions (T),

(Continued on page 126)

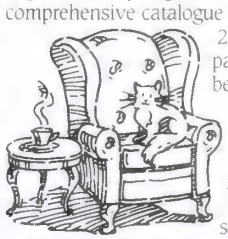
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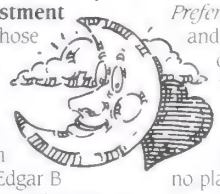
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PRODUCT INFORMATION

Continued from page 125

253 E. 72 St., New York 10021. **Scandinavian wood chairs,** set of 6, c. 1850, $2,500; **baskets,** c. 1850, $125, $65; **little basket with handle,** $75, **milk-glass bowl,** c. 1850, $65—Evergreen Antiques (R), 1249 Third Ave., New York 10021. **Gazebo rag rugs:** #4308-A *(right),* 38 by 43 inches, $170; #4308-B *(center),* 70 by 87 inches, $634; #4353 *(left),* 27 by 41 inches, $117, cotton, blue and yellow—The Gazebo of New York (R), 660 Madison Ave., New York 10021. **Victorian double white wire planter,** $2,100; **elm candlesticks,** $950 a pair; **wooden horse cane,** England, 1860, $275; **Wedgwood white tureen cover and stand,** England, c. 1790, $3,000; **Davenport cane-ware baskets,** England, c. 1800, $2,500—Bardith (R), 31 E. 72 St., New York 10021. **Green wood finial,** $180; **white milk-glass compote,** $180—Limited Editions (R), 253 E. 72 St., New York 10021. **Birdcage painted blue,** French, late 19th c., $650—Betty Jane Bart Antiques (R), 1225 Madison Ave., New York 10128. **Blue and orange napkins,** 100-percent cotton, $12.50 each—Pierre Deux (R), 870 Madison Ave., New York 10021. **White cotton tablecloth with lace edging,** $45—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012. **Epoch flute wineglasses,** #30-332171, 6-1/2 inches high, 7-ounce capacity, set of 6, $30—Pottery Barn (R,MO), PO Box 7044, San Francisco, CA 94120; catalog. **Black & Decker SM100 Stand mixer,** $119.98—Black & Decker (M), 6 Armstrong Rd., Shelton, CT 06484. **Stove**—Jenn-Air Company (M), 3035 Shadeland, Indianapolis, IN 46226-0901.

COUNTRY GETS GUTSY

●*Pages 66 to 73: Architect:* Jacob Albert, James Volney Righter Architects, 58 Winter St., Boston, MA 02108. Developer: L.M. Dalton Corp., 260 W. Broadway, New York 10013.

●*Page 66:* **Bench,** #7001, 21 by 21 by 18 inches high—Bernhardt (M), PO Box 740, Lenoir, NC 28645. **Doeskin fabric on bench,** 54 inches wide, turquoise, color #22, $18 per yard—Covington Fabrics (M), 267 Fifth Ave., New York 10016. **Main Sail piping on bench,** green, color #605245, $24.50 per yard—Waverly (M), 79 Madison Ave., New York 10016. **Amish flower baskets quilt,** c. 1930, 65 by 83 inches, $3,600—Cynthia Beneduce Antiques (R), 388 Bleecker, New York 10014. **Floor** painted by Leslie Milliun and Jeffrey Morgan—Leslie Milliun (R), PO Box 374, Kent, CT 06757.

●*Page 67:* **Daniel Hale painted dog,** 17 by 11 by 16 inches long, $500—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Doeskin fabric on chair-and-a-half,** coral, color #33; **Doeskin piping,** turquoise, color #22, $18 per yard; **Lentini fabric on pillow,** 54 inches wide, jet, $22 per yard—Covington Fabrics (M), 267 Fifth Ave., New York 10016. **Saucer,** 8-inch diameter, $79 with cup—Fourticq (R), 1800 Post Oak Blvd., Houston, TX 77056.

●*Pages 68 and 69:* **Sofa,** #T5997, 84-1/2 by 42-1/2 by 37 inches high; **chair-and-a-half,** #T5283, 56 by 42 by 39 inches high, coral, $900; **chair,** #T5782, turquoise, 41-1/2 by 41 by 36-1/2 inches high, $1,113—Bernhardt (M), PO Box 740, Lenoir, NC 28645. **Doeskin fabric on sofa,** purple, color #41; **Doeskin fabric on chair-and-a-half,** coral, color #33; **Doeskin piping,** color #22; **Doeskin fabric on chair,** turquoise, color #22; all fabrics 54 inches wide, $18 per yard; **Doeskin piping,** color #41—Covington Fabric (M), 267 Fifth Ave., New York 10016. **Main Sail piping,** green, color #605245, $24.50 per yard—Waverly (M), 79 Madison Ave., New York 10016. **French Canadian painted armoire,** mid 19th c., $1,800; **French Canadian painted footed blanket chest,** early 19th c., $800; **French Canadian painted table,** late 19th c., $300—The Tulip Tree Collection (R,T), Route 47, Washington Depot, CT 06794. **Dan Hale painted chair,** by special order; **Dan Hale painted pedestal with columns,** by special order; **French floral ceramic bowl,** $164, **Sharon Sexton grain-painted box,** 17 by 8 by 10 inches high, $225—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Small wood stationery box with brass trim,** $120—John Rosselli Ltd., (R,T), 255 E. 72 St., New York 10021. **Marble-edged mirror,** 42 by 30 inches, $1,050—John Rosselli Ltd. (R,T), 523 E. 73 St., New York 10021. **Green terra-cotta water jug,** $475—Pierre Deux Antiques (R), 367 Bleecker St., New York 10014. **Ceramic bowl,** $125—Henri Bendel (R), 10 W. 57 St., New York 10019. **Robin Mix large colored-glass column vases,** 18 inches high, $190 each—Tunbridge Glassworks (M), Route 110, Tunbridge, VT 05077. **Trompe l'oeil box,** $300—Limited Editions (T), 253 E. 72 St., New York 10021. **Teapot,** $175; **mug,** $53—Fourticq (R), 1800 Post Oak Blvd., Houston, TX 77056. **Twisted candles,** 12 inches, pair, $15—Peter Carlson Design Studio (R), 196 Grand St., New York 10013.

●*Page 70—Center left:* **Patrick Frey grape plates,** $52 each; **wine goblets,** $55 each; **fruit knives,** $12 each—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Richelieu sterling-silver flatware,** $1,200; also available in silver plate, 5-piece setting, $198—Puiforcat (M), 811 Madison Ave., New York 10021. **Italian linen napkins,** $35 each—Henry Bendel, Frank McIntosh Shop (R), 10 W. 57 St., New York 10019. **Pewter fruit salt and pepper,** $50 per pair—Sura Kayla/Soho (R), 484 Broome St., New York 10013. *Right:* **Brookshaw fruit prints,** unframed, $50—J. Pocker (R), 824 Lexington, New York 10021. **Yew reproduction sideboard,** 18-1/2 by 80-1/2 by 36 inches high, $2,817—Persnickety (R), 11 Forest St., New Canaan, CT 06840. **Glass and silver decanter,** $375—John Rosselli (R,T), 255 E. 72 St., New York 10021. **English brass and wood tray,** $475—The Studio (R), 86 Main St., New Canaan, CT 06804. *Bottom:* **Stonecroft slat-back side chair,** 21 by 23 by 41 inches high, Tidewater finish—Bernhardt (M), PO Box 740, Lenoir, NC 28645; 800-345-9875. **Maja slipcover fabric on chair,** cotten/linen blend, 54 inches wide, ebony, $22 per yard—Covington Fabric (M), 267 Fifth Ave., New York 10016.

●*Page 71:* **Reproduction French Canadian dining table,** 18th c., 3-1/2 by 8 feet by 30 inches high, $1,350—The Tulip Tree Collection (R), Route 47, Washington Depot, CT 06794. **Oxidized vine chandelier,** $1,300—Persnickety (R), 11 Forest St., New Canaan, CT 06840. **Kashiiri painted lamps,** $385 each—The Studio (R), 86 Main St., New Canaan, CT 06840. **Antique wood and silver twisted candlesticks,** $375 per pair—John Rosselli Ltd. (R,T), 255 E. 72 St., New York 10021. **Tortoiseshell glass bowl,** $35—Pottery Barn (MO,R), 415-421-3400 to order. **Wood gate** *(background).* $1,650—Cynthia Beneduce Antiques (R), 388 Bleecker, New York 10014. **Print frames** painted by Jeanne Van Etten, Route 66, Ghent, NY 12075.; 518-392-6657.

●*Page 72:* **Catalone woven runner,** 30 inches wide, $30 per yard—The Tulip Tree Collection (R), Route 47, Washington Depot, CT 06794. **Unfinished bench,** #11320, 46 by 16 by 35 inches high, $200—Sears Roebuck & Co. catalog; 800-544-9945. **Bench** painted by Jeanne Van Etten, Route 66, Ghent, NY 12075; 518-392-6657. **Carol Snyder framed cow photographs,** $45 each—Sweet Nellie (R), 1262 Madison Ave., New York 10128.

●*Page 73:* **Stonecroft, #281457, four-poster bed,** 88 by 56-1/2 by 83 inches high; **wicker blanket chest with whitewash finish,** 40 by 20 by 22 inches high; **love seat,** #T5050, 58 by 28 by 35 inches high, Tidewater finish—Bernhardt (M), PO Box 740, Lenoir, NC 28645. **French Flirt fabric on love seat,** color #60M5087, $18.50 per yard—Waverly (M), 79 Madison Ave., New York 10016. **Hand-dyed, handwoven wool rugs,** 42 inches wide, $64 per square foot—Elizabeth Eakins Inc. (R), 1053 Lexington Ave., New York 10021. **Painted vanity,** $900; **blue sponge pitcher,** $60—Limited Editions (T), 253 E. 72 St., New York 10021. **Painted ladder-back chair,** $600—John Rosselli Ltd. (R,T), 523 E. 73 St., New York 10021. **Blue mailbox,** not for sale—Pierre Deux Antiques (R), 367 Bleecker St., New York 10014. **Ivan Barnett mobile,** $225; **needlepoint and floral pillows,** $74 to $395—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Brass arc lamp,** $265—The Studio (R), 86 Main St., New Canaan, CT 06840. **Castellini linen sheets,** queen set, $610; **throw,** $145—Jane Wilner at Barneys New York, Seventh Avenue at 17 Street, New York 10011. **Panache purple piqué on comforter and pillows,** color #60K629, $26 per yard—Waverly (M), 79 Madison Ave., New York 10016. **Chinese appliqué silk quilt,** c. 1930, $500—The Tulip Tree Collection (R), Route 47, Washington Depot, CT 06794. **Teapot,** $125—Henri Bendel (R), 10 W. 57 St., New York 10019. **Painted breakfast tray,** $100—Persnickety (R), 11 Forest St., New Canaan, CT 06840. **All decorative painting** by Jeanne Van Etten, Route 66, Ghent, NY 12075; 518-392-6657.

MIRROR IMAGES

●*Pages 74 and 75—Clockwise from top right:* **New Classic I mirror,** #9078, 46 by 60 inches, marbleized poplar, yellow and white finish, $1,285—Carvers' Guild (M), PO Box 198, West Groton, MA 01472. **Gothic pickled-pine faux-bois mirror,** #7047M, 30 by 50 inches high, $995—Paul Hanson (M), 610 Commercial Ave., Carlstadt, NJ 07072. **Twig mirror,** #106, 36-inch diameter, $295; write for catalog—Country Store (M,MO), PO Box 17696, Whitefish Bay, WI 53217. **Rabbit mirror,** #132F/TC, 22 inches, terra-cotta finish, polyurethane, $110—Studio 45/Howard J. Calderone Inc. (M), PO Box 296, Bronxville, NY 10708. **Cherub mirror,** #M0010, 18 by 15 inches wide, **hand-carved stained white sugar pine,** $275; color brochure available—Raintree Carvings (M,R,T,MO), 122 West High St., Elizabethtown, PA 17022. **Venetian mirror,** #108F/VT, 20 by 39 inches high, verdigris/gold, polyurethane, $175—Studio 45/Howard J. Calderone Inc. (M), PO Box 296, Bronxville, NY 10708. **Arrow mirror,** #2039, 22 by 35 inches high, painted iron and steel, $650—Hobe Sound Lamp Co. (M), 505 Whitehall St. S.W., Atlanta, GA 30303. **Round mirror,** #1046, 50-inch diameter, painted rose granite finish, $993—Casa Stradivari (M), 221 McKibbin St., Brooklyn, NY 11206. **Vine mirror,** #2043, 28 by 30 inches high, painted iron and steel, $750—Hobe Sound Lamp Co. (M), 505 Whitehall St. S.W., Atlanta, GA 30303. **Empire mirror,** #620-51, 29 by 48 inches high, platinum with brass accents, designed by Rick Berry, $490—DIA (M), 123 Empire St., Montpelier, OH 43543. **Painted wood triangle mirror** by Jeffrey Goodman and Steven Charlton, 44 by 36 inches high, $950—Rogers-Tropea Inc. (R), 1351 Third Ave., New York 10021. **Marble lion,** $5,000; **urn,** $2,000; **wood pediment,** $450; **cast-iron bench,** $600; **clay cupid pot,** $1,200; **marble column,** $750; **lantern,** $1,600; **shutters,** $300 each; **rectangular planter,** $750; **andiron,** $1,600 a pair; **bronze letters,** $100 each; **all architectural elements**—Great American Salvage Co. (R), 34 Cooper Sq., New York 10003.

●*Pages 76 and 77—Clockwise from top right:* **Venetian-style cut-glass engraved mirror,** #664BE with ribbon and bow border, 39 by 53-1/2 inches high, $4,550—Mirror Fair (T,M), 1495 Third Ave., New York 10028. **Cheval mirror,** #766-25, mahogany finish, 25 by 22 by 66 inches high, $960—Hickory/Kay-Lyn (M), PO Box 998, Hickory, NC 28603. **Pickled-pine shell mirror,** #1689B, 29 by 48 inches, $695—La Barge Mirrors Inc. (M), PO Box 1769, Holland, MI 49422. **Birch-burl mirror,** #7003M, beveled glass, 24 by 32 inches high, $760—Paul Hanson (M), 610 Commercial Ave., Carlstadt, NJ 07072. **Blue and opaline oval mirror,** #6885SB, 24 by 29-1/2 inches high, several colors available, $1,250—S. Cavallo Mirror Fair (T,M), 1495 Third Ave., New York 10028. **Bull's-eye convex mirror,** #1225, 23 by 35 inches high, $825; **historic Newport architectural mirror,** #6114 B, beveled mirror with reverse painting on back of glass, 19-3/4 by 37-1/2 inches high, $1,000; **Ashley Hall Adam oval,** #6444B, 25 by 47 inches high, gold metal leaf, $975—Friedman Bros. (M), 9015 Northwest 105 Way, Medley, FL 33178. **Venetian mirror,** #7023M, 22 by 45-1/2 inches high, amber and clear Venetian glass, $1,495—Paul Hanson (M), 610 Commercial Ave., Carlstadt, NJ 07072. **Vine-leaf mirror,** #8236A, 28 by 50 inches high, hand-beveled glass, black-lacquer finish with gold leaf accents, $998—Jeffco (M), 1 North Broadway, White Plains, NY 10601. **Louis XV trumeau-style mirror,** #7005, 37-1/2 by 49-1/2 inches high, beveled glass, two-tone gray and antique gold, $2,685; **Winterthur,** #6719BE, 19-1/2 by 47-1/2 inches high, $2,650; **Montgolfier mirror,** #6631B, beveled glass, 29 by 49 inches high, antique gold metal leaf, $1,595; **drape and jabot mirror,** #6614, 32-1/2 by 55-1/2 inches high, taupe and antique gold, $1,650—S. Cavallo Mirror Fair (T,M), 1495 Third Ave., New

(Continued on page 144)

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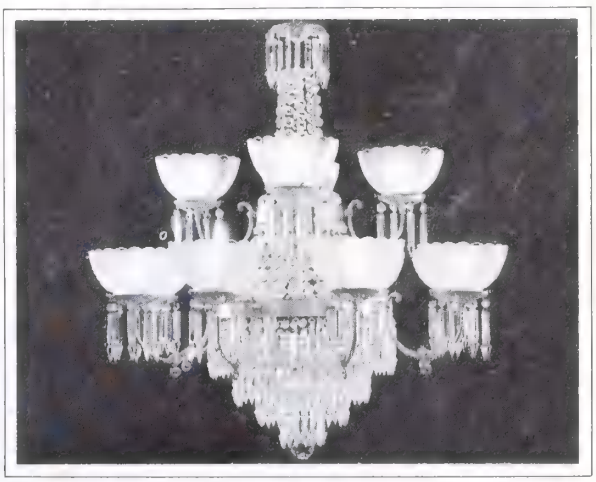
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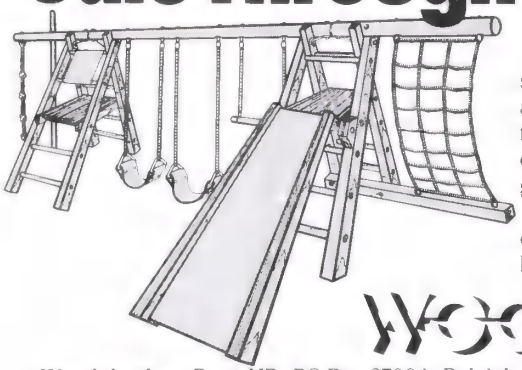
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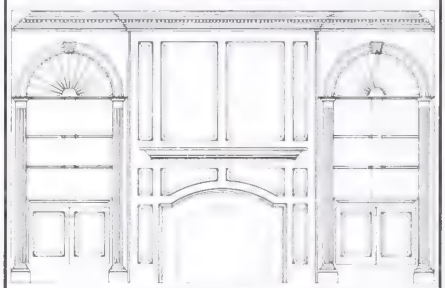
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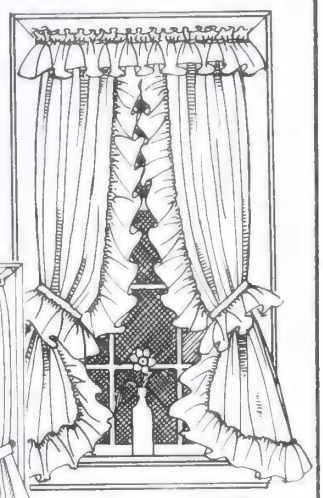
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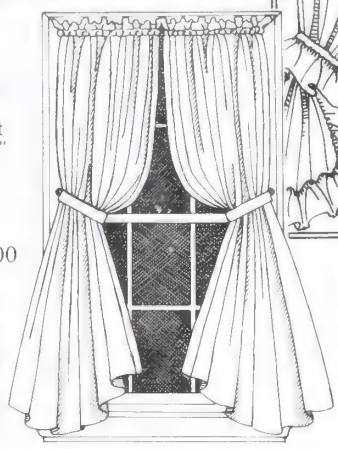
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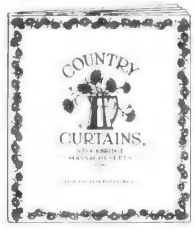
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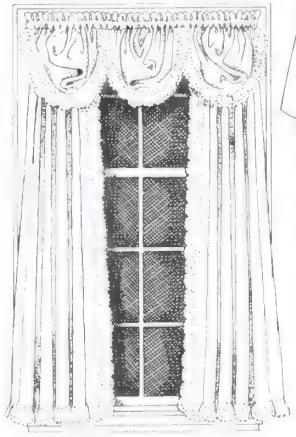


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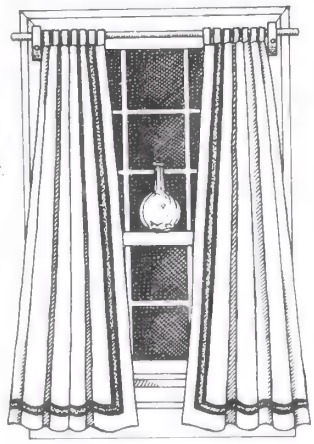




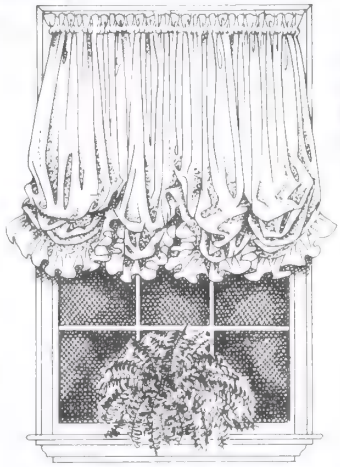


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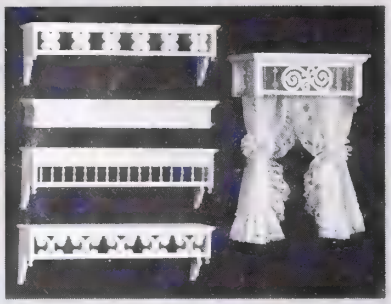
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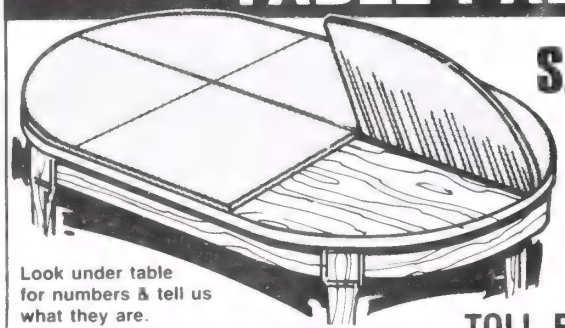


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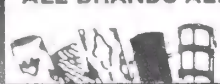
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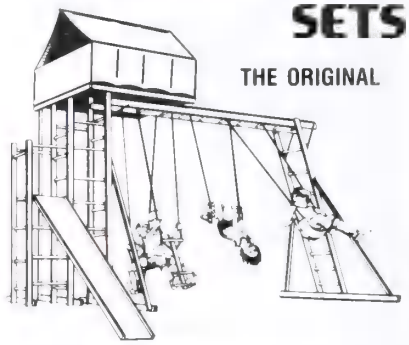
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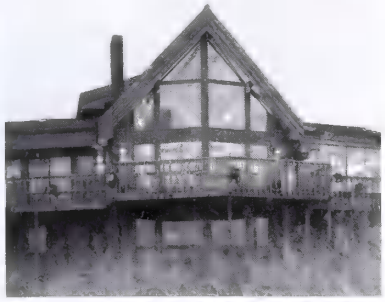
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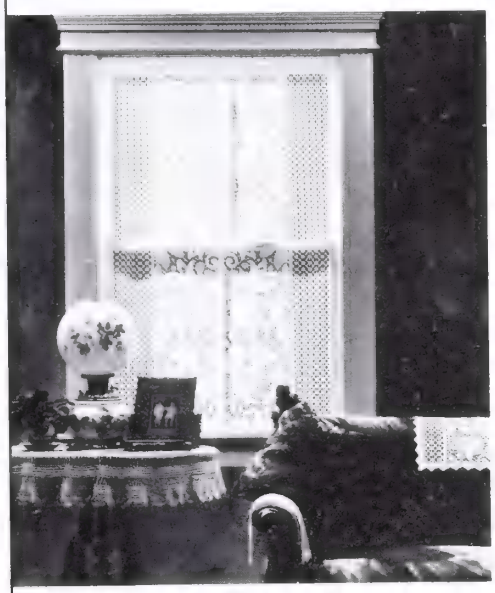
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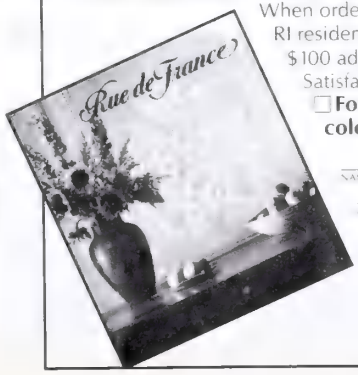
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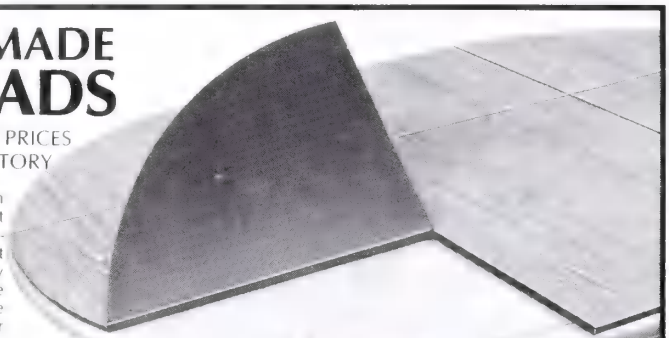
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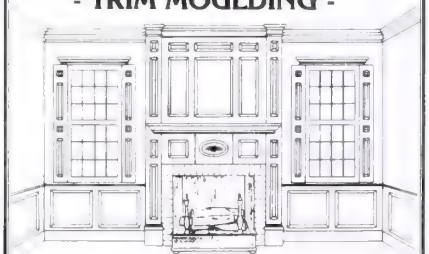
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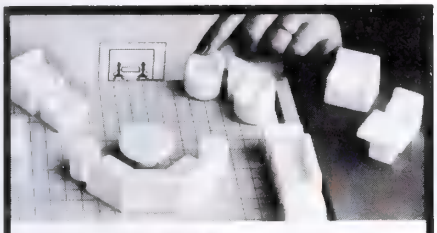
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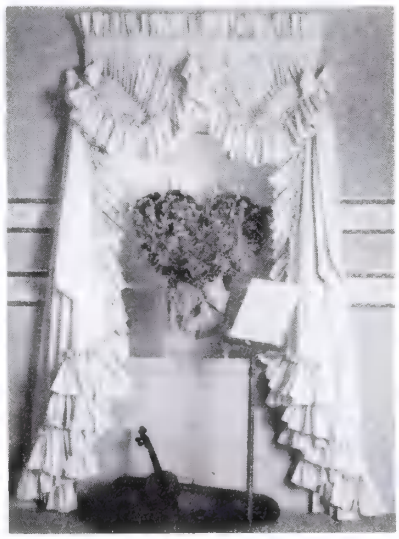
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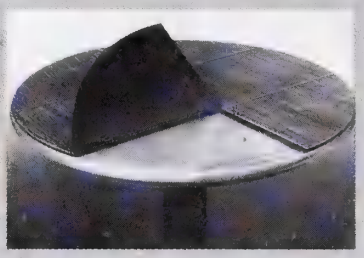
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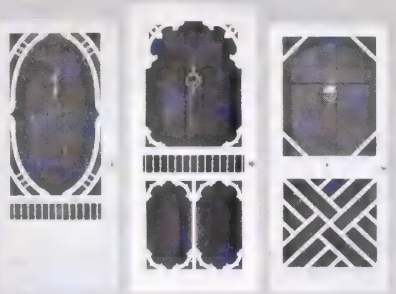
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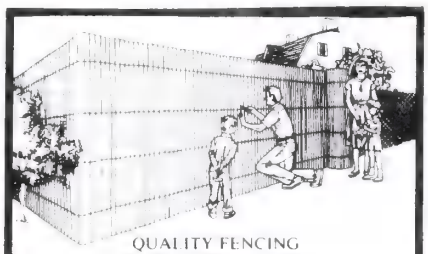
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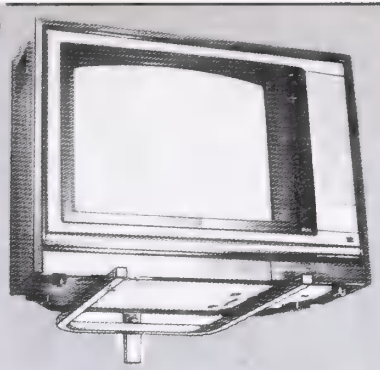
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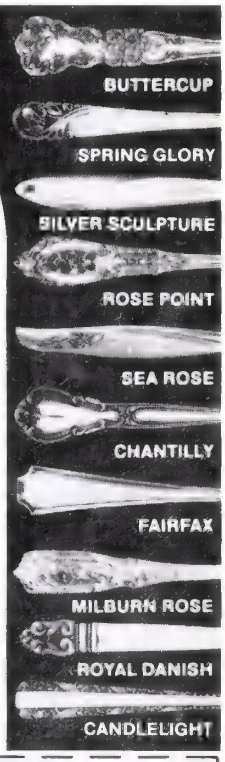
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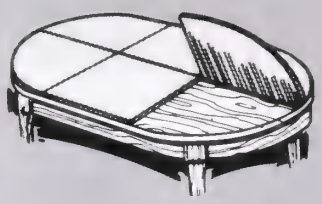
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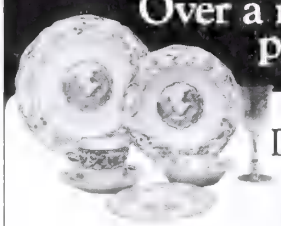
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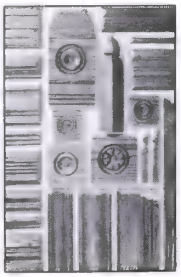
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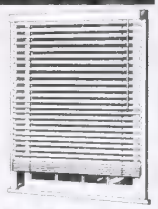
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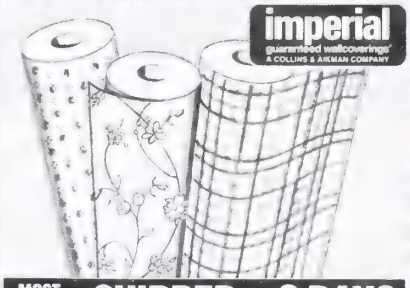
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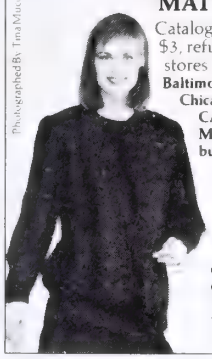
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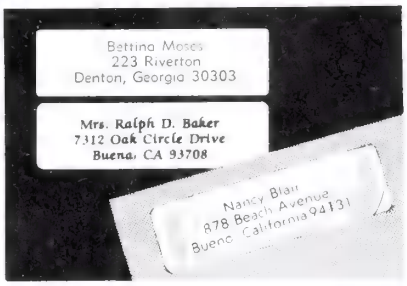
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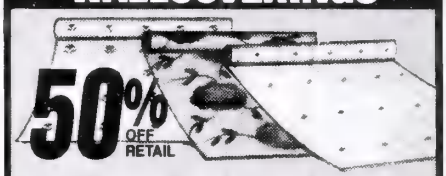


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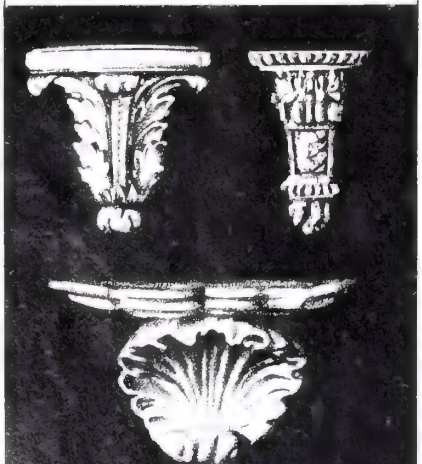
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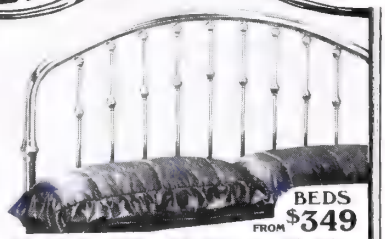


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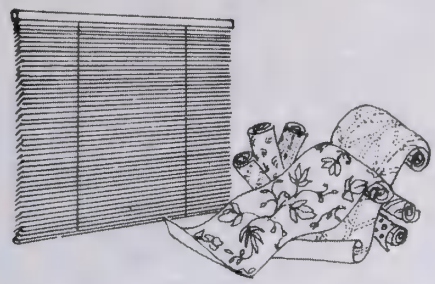
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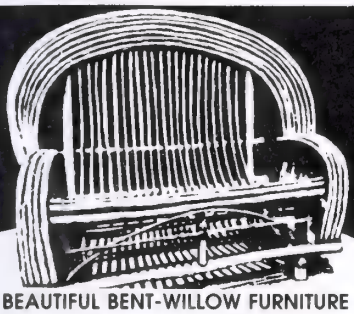
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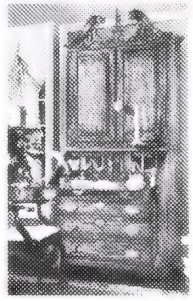
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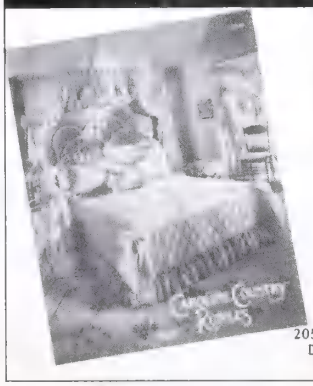
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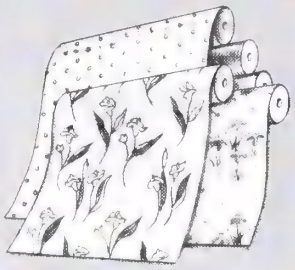
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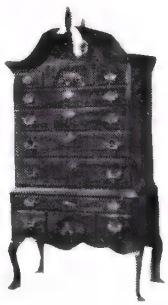
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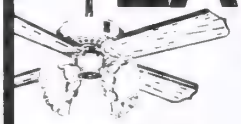
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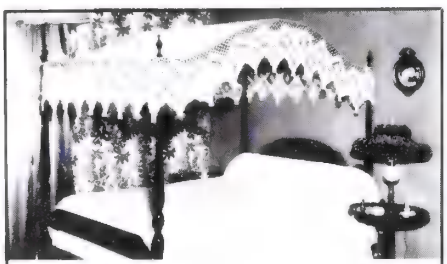


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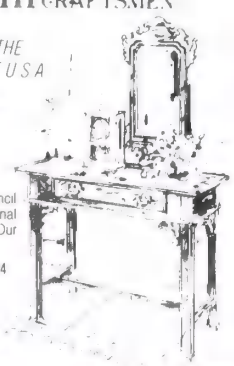
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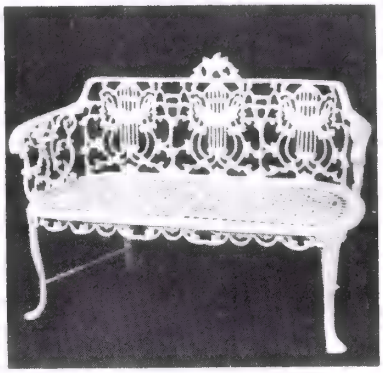
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Continued from page 126

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VINTAGE NAPA

●*Page 84: Architect:* William Turnbull, Jr. Associate in charge: Eric Haesloop. *Interior designer:* Margaret Simon, William Turnbull Associates, Pier 1-1/2, The Embarcadero, San Francisco, CA 94111. Size of house: 2,780 enclosed square feet; porch, 2,040 square feet. Size of lot: 8 acres. Structure: concrete pier foundation, wood framing. Exterior building materials: one-by-twelve board, batt siding. Roof: wood cedar shingles. Floor: Douglas fir with Glitza finish. *Contractor:* Michael Ross Associates (M), PO Box 278, Sonoma, CA 95476. **Woodwork**—Artisan Woodworkers (M), 21415 Broadway, Sonoma, CA 95476. **Paints/stains**—Olympic Stain (M), 2233 112 Ave. N.E., Bellevue, WA 95066; Fuller O'Brien Paints (M), 450 E. Grand Ave., South San Francisco, CA 94080. **Insulation:** roof, rigid insulation—Celotex Corporation (M), Oakland Region, Fremont, CA; 800-227-0374; thermal sheating, 800-227-1216. **Walls, batt insulation**—Owens Corning (M), Corporate Headquarters, Toledo, OH 43659.

●*Pages 86 and 87:* **Custom-made windows and French doors**—Sebastopol Window Co. (M), 9775 Mill Station Rd., Sebastopol, CA 95472. **Bridge lighting,** custom-designed porcelain socket with wood valance—William Turnbull Associates, Pier 1-1/2, The Embarcadero, San Francisco, CA 94111. **Brushed stainless-finish hardware**—Schlage (M), 332 E. Grand Ave., South San Francisco, CA 94080; Ives (M), 50 Ives Pl., New Haven, CT 06511. **Fireplace; sconce,** #BR 67—Nova Industries Inc. (M), 999 Montgue Ave., San Leandro, CA 94577. *Left:* **Este china dinner plates,** $225 each; **salad plates,** $185 each—Gump's (R), 250 Post St., San Francisco, CA 94108. **Window-seat cushion and pillows**—Mary Louise Higgins (R,T), 3330 Sacramento St., San Francisco, CA 94118. **Regent, #CBC-157, aqua and white check fabric on window-seat cushion and pillows**—Rosecore (T), 979 Third Ave., New York 10022. *Right:* **Iron-base coffee table with fluted band and travertine top,** #2205/10; **celadon crackle plate,** 18-1/2 inches in diameter; **celadon crackle bowl,** 18 inches in diameter, by Formations; **wool dhurrie rug,** #50162C, 14 by 10 feet, by Stark Carpet; all available through Shears and Window (T), Galleria Design Center, 101 Henry Adams St., Suite 256, San Francisco, CA 94103. **Mexican iron candlesticks,** different sizes and finishes available; **Thai glazed urn,** 30 inches in diameter, various sizes and colors available—The Ginsberg Collection (T), Showplace Square West, 190 San Bruno Ave., San Francisco, CA 94103. **Antique 19th-c. French birdcage**—The Gallery Country West (R), 325 Vermont, San Francisco, CA 94112. **Baskets**—Palecek (M), PO Box 225, Station A, Richmond, CA 94808; 800-227-2538. **Sofas, chairs and pillows**—Michael's Upholstery (T,R), 1241 G. Andersen Dr., San Rafael, CA 94901. **Monte Carlo, #88436, fabric on sofas,** peach sherbet—F. Schumacher (T), Galleria Design Center #100, Henry Adams St., San Francisco, CA 94103. **Le Rosier, #9150, chintz on chairs and pillows,** multicoral peach—Cowtan & Tout Inc. (T), 979 Third Ave., New York 10022. **Urns made into lamps,** custom-designed by Margaret Simon, William Turnbull Associates, Pier 1-1/2, The Embarcadero, San Francisco, CA 94111.

PEACEABLE KINGDOM FOR A WEEKEND FARMER

●*Pages 88 to 95:* **Fabrics and upholstered furniture**—Rose Cumming (T), 232 E. 59 St., New York 10022. **Tea set**—Hammertown Barn (R,T), Route 199, Pine Plains, NY 12567. **Accessories**—Hammertown Barn (R,T), Route 199, Pine Plains, NY 12567.

AN ALMOST INSTANT GARDEN

●*Page 96 to 99:* The W. Atlee Burpee Company sells all the plants pictured on these pages and included in the drawing of the garden plan. In addition, Burpee has prepared some special collections. Call 800-327-3049. **Dooryard Collection,** #18440C: These perennials are shown to the left of the porch in the garden plan. Two collections can be planted, one on each side of your door, to create a mirror-entry garden. Included with the collection is a plan and instructions. These plants will grow in southern exposure and unobstructed eastern and western sunlight. 1 *Phlox paniculata* 'Princess,' phlox; 3 *Phlox paniculata* 'Dodo Hanbury Forbes' (pink); 5 *Heuchera sanguinea* 'Bressingham Hybrids,' coral bells; 3 *Lobelia cardinalis,* cardinal flower (ruby red); 3 *Veronica* 'Blue Amethyst,' speedwell; 1 *Liatris scariosa* 'White Spires,' gayfeather; 1 *Lythrum salicaria* 'Morden's Pink,' loosestrife; 3 *Salvia superba* 'East Friesland,' meadow sage (blue); 20 plants for $89.95 plus $7 shipping. **All-Summer Lily Collection,** #75184C: 3 'Sterling Silver' (white); 3 'Pink Perfection' (pink); 3 'Uchida' (pink and white striped); 9 lily bulbs for $29.95 plus $3.50 shipping. **Easy Annuals for Direct Sowing,** #44636C: 1 packet each: *Cosmos* "Sensation Mix" (pink shades); *Cleome* "Queen Mix" (white to pink shades); *Nicotiana* "Nicki Mix," flowering tobacco (white to rose), *Ipomea nil* 'Heavenly Blue,' morning glory; *Ipomea alba,* moonflower vine (white), 5 packets for $4.95 plus $2 shipping. **Evergreen Foundation Collection,** #26013C: These dwarf hollies produce beautiful fluffy white flower umbels in spring, and *Ilex* 'China Girl' produces clusters of berries for fall and winter interest. 3 *Ilex missurvi* 'China Girl,' hybrid Chinese holly; 1 *Ilex missurvi* 'China Boy,' hybrid Chinese holly; *4 established shrubs for $79.95* plus $6 shipping. **Connecticut Climbers Collection,** #18358C: 2 *Clematis* 'Ville De Lyon,' clematis (pink); 2 *Rosa* 'Climbing America,' climbing rose (deep rose); 4 plants for $27.95 plus $3.50 shipping. **Burpee Flower Fertilizer Granules,** a nonburning formula, 2 pounds, B-83410, $4.25; 10 pounds, B-85175, $9.25.

KITCHEN NEWSMAKERS

●*Page 101—Top left:* **Country Classics field tiles with decorative corners,** 4 by 4 by 1/4 inches, background colors: #610, frost white (shown); #615, almond; bullnose and bullnose corner trim shapes available; Herbs & Spices tiles, $3; plain tiles with decorative corners, $4 per square foot—Summitville Tiles Inc. (M), Summitville, OH 43962. *Top right:* **Char-Glo** indoor barbecue must be vented to outdoors through hood designed for gas barbecue or boiler (manufacturer recommends its Thrustpower or Thrustpower II Series, plus a remote ventilator), optional accessory: rotisserie—Thermador/Waste King (M), 5119 District Blvd., Los Angeles, CA 90040. *Center:* **Entertainer™** self-rimming enameled cast-iron sink in Lemon Twist™, #K-6555, 22 by 18 by 7 inches deep, with smoked-gray polycarbonate tray, sliding bowls, strainer cup, hardwood cutting board, $242.75; Entertainer™ #K-6554 and #K-6555 *(left)* in Lemon Twist™, $432.20; **Epicure™ single-control faucet,** #K-6996, with high-arc swivel spout, $391.35—Kohler Co. (M), Kohler, WI 53044. *Bottom right:* **Sierra countertop,** Corian®, $100 per linear foot, including installation—E.I. du-Pont de Nemours Company, Inc. (M), Corian Products, DuPont Co., Wilmington, DE 19898. Wilsonart® **Decorative Laminate in pearl sand with Touchstone textured finish,** $1.60 per square foot plus shipping and installation; **Kingston bullnose edge treatment** in solid red oak, $4 per linear foot plus shipping and installation; prices vary according to location)—Ralph Wilson Plastics Company, (M), 600 General Bruce Dr., Temple TX 76501. *Bottom left:* **Unglazed mosaic tiles,** 2 inches square, black, white, gray, $3.89 per square foot plus shipping and installation—American Olean Tile Company (M), Lansdale, PA 19446-0271.

ENTERTAINING PLUS

●*Page 103—Top right:* **La Rotunda Paloma Picasso bone china,** 5-piece place setting, $150; **teapot,** $140; **pot warmer,** $95; **covered sugar,** $60; **Wilkens Skyline Golddekor stainless-steel flatware,** 5-piece place setting, $50; *bottom left:* **Montserrat Paloma Picasso bone china,** 5-piece place setting, $150; **coffeepot,** $140; **Paloma crystal bowl,** 12-inch diameter, $125; **platter,** 12 inches, $75; *bottom right:* **Castellon Paloma Picasso bone china,** 5-piece place setting, $175; **Josephine crystal stemware,** $60 a stem; **Paloma crystal oil/vinegar used as carafe,** $50; **Wilkens Ostfriesen silver-plated flatware,** 5-piece place setting, $150—Villeroy & Boch (T), 41 Madison Ave., New York 10010; Villeroy & Boch Creation (R), 972 Madison Ave., New York 10021.

FROZEN ASSETS

●*Page 105:* **Green flower serving plate,** $19.95—Conran's (R), 160 E. 54 St., New York 10022. **Corkscrew,** 19th c., $385—James II Galleries (R), 15 E. 57 St., New York 10022. **Desk**—Betty Jane Bart Antiques (R), 1225 Madison Ave., New York 10028. **Chair**—Cobweb (R), Antique Imports, 116 W. Houston St., New York 10012.

●*Page 106:* **Platter, bowl and bamboo plate**—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019. **Screen**—Betty Jane Bart Antiques (R), 1225 Madison Ave., New York 10128. *Top:* **Plaid flannel napkin** by Michael Formica, $8—Chateau X (W), 250 Mercer St., C602, New York 10012; available at Zona, 97 Greene St., New York 10012. **Green plate,** $40; **Murano twisted glass,** $36—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Flatware**—Georg Jensen (M). **Candle holder,** $80—Henri Bendel (R), 10 W. 57 St., New York 10019. *Bottom:* **Spoon**—Georg Jensen (M). **Lotus bowl,** $60—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011.

●*Page 108—Top:* **Pink plate,** 5-piece setting, $65—Sasaki (R), 41 Madison Ave., New York 10010. **Flower napkin,** $15—Henri Bendel (R), 10 W. 57 St., New York 10019. **Pink and green glass,** $55 each—Rogers-Tropea Inc. (R), 1351 Third Ave., New York 10021. **Leaf napkin ring,** $4—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Candlestick,** $100—Henri Bendel (R), 10 W. 57 St., New York 10019. *Bottom:* **Wineglass by Colony,** $12—Gear (R), 1124 Madison Ave., New York 10128. **Italian plate,** $40; **flatware with green handles,** 6-piece set, $74—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Scandinavian table,** c. 1840—James II Galleries (R), 15 E. 57 St., New York 10019. *Bottom right:* **Glass plate,** $5-piece setting, $180—Rogers-Tropea Inc. (R), 1351 Third Ave., New York 10021. **Flower napkin,** $15—Henri Bendel (R), 10 W. 57 St., New York 10019. **Pink-rimmed drinking glass**—Ginger Kelly (M), 421 N. 40 St., Seattle, WA 98103; available Henri Bendel, 10 W. 57 St., New York 10019.

●*Page 109:* **Cake plate, Victorian blue wineglass,** c. 1880, $125—James II Galleries (R), 15 E. 57 St., New York 10022. **Flatware and parfait glass,** $39; **pitcher with raspberry sauce,** $46—Henri Bendel (R), 10 W. 57 St., New York 10019.

WINE AND GOOD SPIRITS

●*Page 110—Top left:* **Line wineglass**—Kosta Boda (M), 233 West Pkwy., Pompton Plains, NJ 07444. **Mahora wineglass**—Baccarat (R), 625 Madison Ave., New York 10022. *Bottom:* **Babylon blue plate** by Impressions De Paris designed by Patrick Frey—Jacques Jugeat Inc. (M), 11 E. 26 St., New York 10010. **Flute**—Kosta Boda (M), 233 West Pkwy., Pompton Plains, NJ 07444. *Right:* **Raffia-pattern service platter**—Fitz and Floyd (T), PO Box 815367, Dallas, TX 75381-5367. ■

HELP DESTROY A FAMILY TRADITION. WRITE:

National Committee for Prevention of Child Abuse, Box 2866, Chicago, Ill. 60690.

YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

☐ **My large off-white pitcher has a picture of an American sailing ship on one side and an American eagle and some Masonic symbols on the other. The design is black and gold. Can you tell me where this pitcher was made and how much it's worth?**

—E.B., Deltona, Fla.



Your pitcher is known as a Liverpool jug. This type of creamware jug, which is generally decorated with black transfer designs, has been popular with collectors for many years. Some authorities believe that all such jugs were made at the Herculaneum pottery in Liverpool, England. Because most of them were made to be sold to sailors as souvenirs, they were often decorated with ships. The ship on your pitcher, the *Liverpool Packet,* was an American trading ship that sailed between Liverpool and America from 1800 to 1805. The ship and the Masonic figures add to the value of the pitcher. It is worth more than $3,500.

☐ **When were chests of drawers like this one popular? It is made of a very dark wood and stands only 42 inches tall.**

—M.F.O., Union City, Ga.



You have a typical American Victorian chest of drawers, made sometime between 1860 and 1880. Chests such as yours were sometimes produced as part of a bedroom set. The first clues to its age are the carved wooden handles. The rounded base and absence of feet are also typical of the Victorian period. And black walnut, the type of wood your chest appears to be made of, was a popular wood at that time. Most of the chests made then had three or four drawers, so your six-drawer example is somewhat unusual—and, therefore, more valuable. The value could range from $500 to $1,000.

☐ **How was this painted figure used? It is made of wood, and the arms rotate. It seems to be a rather clumsy toy.**

—D.C., Upper Sandusky, Ohio



You own a whirligig. The sailor figure originally had oars or paddles that were held in each hand. The paddles revolved when the wind blew. The rowboat probably also revolved. The whirligig is a form found in America as early as the 18th century. But because most of the wind toys are handmade and one of a kind, it is difficult to date them. If your toy was made between 1915 and 1950, it is worth about $300. If it was made earlier, $500 or more would be a good estimate. The carved sailor's face and the originality of the design make your whirligig a desirable piece of American folk art.

☐ **The maker of my wall clock seems to have favored curves and an unusual shape. The glass door is decorated with a painted scene, and the inside works are brass. We wind the clock just once a week. It is marked "Forestville Manufacturing Company." When was it made?**

—J.P.W., Houston, Tex.



Your clock is shaped much like an acorn clock, a shelf clock with an acorn-shaped top and finials, made in the mid 19th century. These characteristics are, of course, what gave the clock its name. Your clock has a square face with carving where the typical acorn-shaped case would have been. Most acorn clocks were made by J.C. Brown, of the Forestville Manufacturing Company of Bristol, Conn., from 1847 to 1850. The coiled spring had been introduced as a new power source, and the round coil made it possible to design the hourglass-shaped case. Most of the clocks had painted glass inserts on the lower part of the case and enameled dials at the top. Your wall clock is rare. If it is in good working condition, it's worth more than $4,000. ■

WHERE TO FIND IT

PRIMITIVE PIECES OF AMERICANA—HAND-THROWN POTTERY, ORNAMENTAL WEAPONS, CARVED TRAMP-ART FURNITURE—INSPIRE A BOLDER STYLE

By SYLVIA SUNDERLIN

Collectors of Americana are looking beyond patchwork quilts, pattern glass and weather vanes—to Native American artwork and other regional pieces with a distinctly primitive feel. Take a look at what this new interest has turned up—intricate beaded-leather wall hangings, ornamental weapons, richly colored pottery and ethnic furniture so unusual that it cannot be traced to any "school" of folk art. For some real American finds, check out these shops, from Maine to California.



A Scandinavian-American man carved this walnut tramp-art chest for his granddaughter sometime around 1910.

America Hurrah, 766 Madison Ave., Third Floor, New York 10021; 212-535-1930—Kate and Joel Kopp have added American Indian weavings and beadwork, Northwest Indian painted cornhusk bags, Northeast (Penobscot) Indian painted baskets and other regional basketry to their collection. They continue to stock fine quilts, hooked rugs, folk sculpture and other American handicrafts. Shop hours: Tuesday through Saturday, 11 A.M. to 6 P.M.

The Cunninghams, RD #4, Box 481, Denver, PA 17517; 215-267-2981—Pennsylvania antiques are in abundant supply here—tin cookie cutters, baskets, fracturs, toleware, Navajo rugs and more. Shown by appointment and at antiques shows. Dave and Susan Cunningham will also supply photos of specific articles.

Blue Dolphin Antiques, RFD 2, Box 75, Lincolnville, ME 04849; 207-338-3860—For 19 years Linda Bassano's fascination with American Indian artifacts has shown up in her selection of antiques. She carries some of the choicest examples of Plains and Northwest Indian fringed and beaded leather garments and accessories, and plenty of Maine Indian baskets, beadwork and war clubs. Here, too, are immigrant trunks and grain-decorated furniture. Shop hours: noon to 5 P.M., seven days a week. Photos and more detailed information will be sent on request.

Kramer Gallery, Inc., 229 E. Sixth St., St. Paul, MN 55101; 612-228-1301—This well-established antiques gallery features artifacts and handicrafts of the Woodlands and Plains Indians—beadwork, ornamental weapons, ceremonial clothing and quillwork. You'll also find a good selection of regional and Indian basketry and Navajo rugs here. Hours: Tuesday through Friday, 9 A.M. to 5 P.M.; Saturday, 10:30 A.M. to 2:30 P.M. Photos on request.

Paula Lewis-Court Sq., 216 Fourth St. N.E., Charlottesville, VA 22901; 804-295-6244—Lewis's shop is widely known for its unusual folk art, painted furniture and antique pottery (including Native American Southwest pottery). The shop still carries many vintage Virginia quilts, too. Photos of specific items will be sent on request. Hours: Monday through Saturday, 10 A.M. to 5:30 P.M.

Mongerson Wunderlich Galleries, 704 N. Wells St., Chicago, IL 60610; 312-943-2354—Among the superb Native American works at this gallery are tramp-art boxes and small furniture, twig chairs, Michigan Indian baskets, Navajo weavings and Southwest Indian pottery. Photos sent on request. Shop hours: Tuesday through Saturday, 9:30 A.M. to 5:30 P.M.

Robert F. Nichols, 419 Canyon Rd., Santa Fe, NM 87501; 505-982-2145—Look here for both prehistoric and contemporary Southwest American Indian artifacts. There's an emphasis on Old Southwest textiles and Navajo and Spanish Rio Grande weavings. Nichols also has an outstanding selection of Pueblo pottery and antique American folk art, such as ice-fishing decoys. Letter or phone inquiries are invited. Shop hours: Monday through Saturday, 11 A.M. to 4:30 P.M.

Nonesuch Gallery, 1211 Montana Ave., Santa Monica, CA 90403; 213-393-1245—Out-of-the-ordinary Western folk art and crafts are Gloria List's big finds: California originals such as prewar Indian pottery, life-size trading post Indian figures, small figurines, totem poles, santos, religious wood carvings, a good selection of mid-19th-century Western paintings, early-California art pottery and California Mission baskets. Shop hours: Monday through Saturday, 11 A.M. to 5:30 P.M.■

MONGERSON WUNDERLICH GALLERIES

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French Style, Made in the U.S.A.—page 84

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Pierre Deux French Country by

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Authorized dealer list, page 44.

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COVER PHOTOGRAPH:
French country loses nothing in the translation to a Connecticut dining room. Throw, Vito Giallo Antiques. Quilt, Cache-Cache. Chair, Pierre Deux French Country by Henredon; fabric, Pierre Deux. For more, see page 84. Photograph, Kari Haavisto.



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101 New Taste of Alsace

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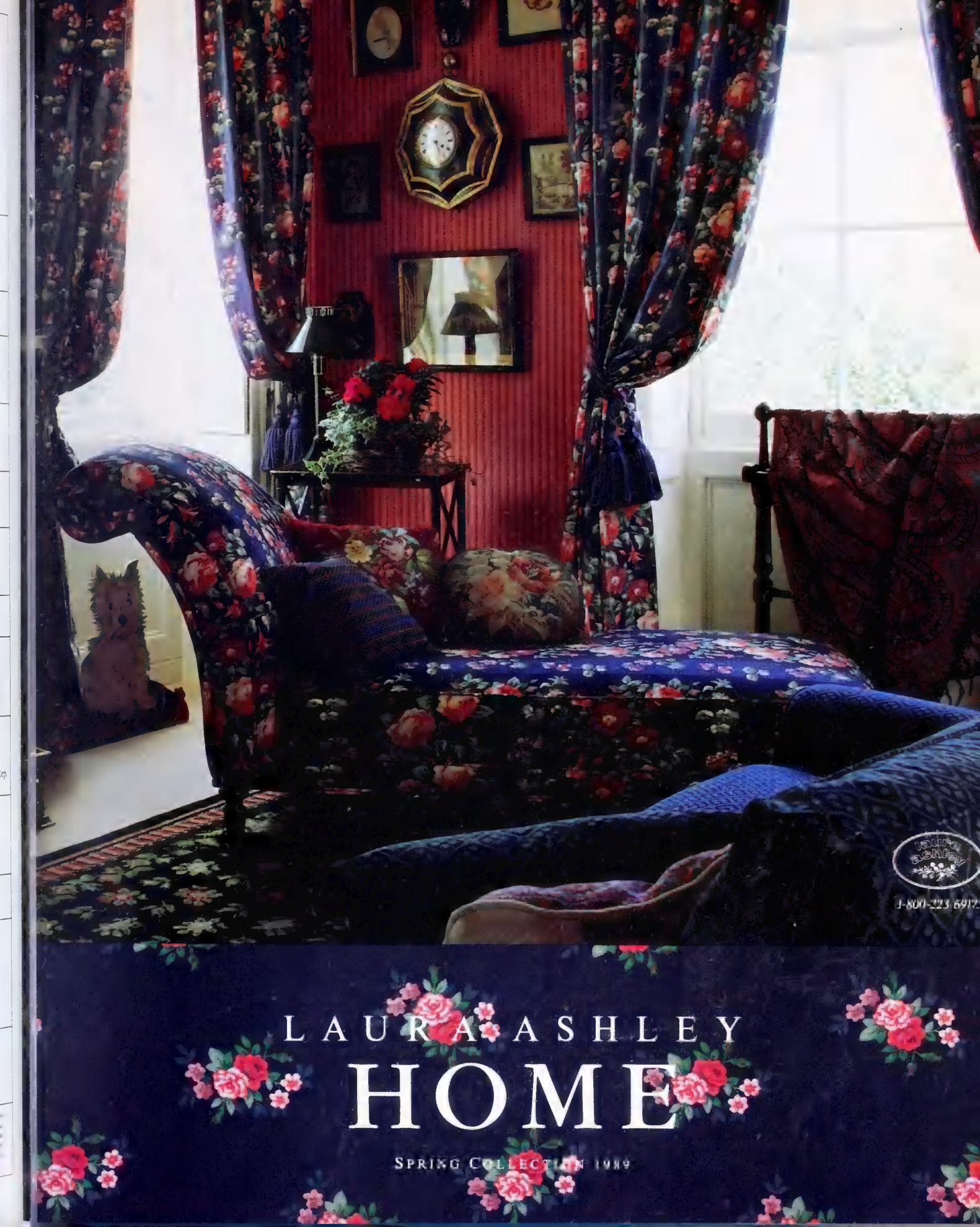
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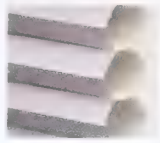
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Over the years, countless decorating styles have made their way to our shores. But few have been as enduring in their appeal as French country. What's behind this ongoing love affair? The grace and beauty of the style itself. We love the hand-carved furniture, the whimsically colored Provençal checks and paisleys, the polished terra-cotta tiles, and the playfully painted faience. And all for the simple reason that, like our American country furnishings, French country has an unpretentious charm that helps satisfy our craving for warmth and comfort in our homes.

The sheer adaptability of the style is also a big part of its appeal. One of the most practical traits of French country is that it fits in with anything else simple and informal. It takes our own country look to its natural next step, adding classic Continental style to American rusticity and infusing it with a more interesting personality. Yet French country pieces are strong enough to hold their own in contemporary settings too: An intricately carved armoire brings patinaed character to a leather sofa and glass-topped coffee table. I have an old favorite French dining table that works perfectly with American Windsor chairs. Unlike a Regency table or another court piece, my table doesn't insist on French chairs. Like other French country pieces, it seems to enhance whatever surrounds it.

But what we call French country today has not always been so all-embracing. When the first postwar wave of "French Provincial" swept into American living rooms in the 1950s, it was hardly provincial. Those white-and-gold suites of furniture gave us interiors that today seem to have a strong whiff of the genteel hotel room, although to the young veterans' families setting up housekeeping, French provincial meant the very height of fashion.

In the '60s, tastemaker Barbara D'Arcy first imported what we now think of as "French Country," and started a rage. In the influential Bloomingdale's rooms she designed, she showed America a truer, gutsier French country look. Reminiscing recently, Barbara recalled: "We visited French museums and country houses and reproduced not only their antique furniture but also their room schemes—with terra-cotta floors, white plaster walls and bright accent colors. We stained the walnut or cherry woods in time-darkened fruitwood tones." It was a look whose time had come: To Americans stifled by heavy 18th-century mahogany, these witty and charming furnishings offered a much-needed breath of air.

Now, a third wave of country-French enthusiasm is in full force as we search for new infusions into our American country look. The dark pieces are still there, but our horizons have broadened, so that French country is no longer as rigidly defined. Take painted finishes, for example. Once ignored, they are now considered the pièces de résistance. It was largely Pierre Deux and Howard Kaplan who introduced America to this latest look. Pierre Deux made the style nationally known through its books and countrywide network of shops. Now the company has gone one step further in satisfying America's demand for French country, by teaming up with Henredon to produce a stunning collection of fine reproductions *(see our story on page 84)*. Howard Kaplan also played a major part in our French revolution, with his French-inspired home furnishings. Both have brought us a fresher, lighter look and many more choices.

In this issue we show you all the faces of French country—from château to farmhouse—and tell you how you can bring the look home. It doesn't take much to capture the French country spirit. It can be as simple as adding a few gaily colored provincial-patterned pillows to a sofa, or pulling a wicker bistro chair up to a table. With that one stroke, you've brought home the carefree charm of French country.

Perhaps the key lesson for us to learn from the French is the way they inhabit their rooms. Although they pick and choose the elements with scrupulous care, and fuss over every detail, at a certain point they relax and let it go. To the French, comfort is more important than keeping a room looking absolutely perfect. They believe that antiques aren't just to be admired, but to be used. They know that everyday nicks and scratches aren't flaws, but essential ingredients for a rich patina. No doubt, this is the reason for French country's lasting appeal: It's a style filled with charm, comfort and life. ■

JoAnn R. Barwick

JoAnn R. Barwick
Editor

Postscript: Back in June 1987, we introduced our HB Reader Advantage service. Since then, we've received thousands of queries from all of you, eager to find stores that carry furnishings we've featured. Because of your terrific response, as of this issue, we have set up a toll-free "800" number to get the same information to you more quickly. From now on, simply pick up the phone and call us. Look for the details on our HB Reader Advantage pages.

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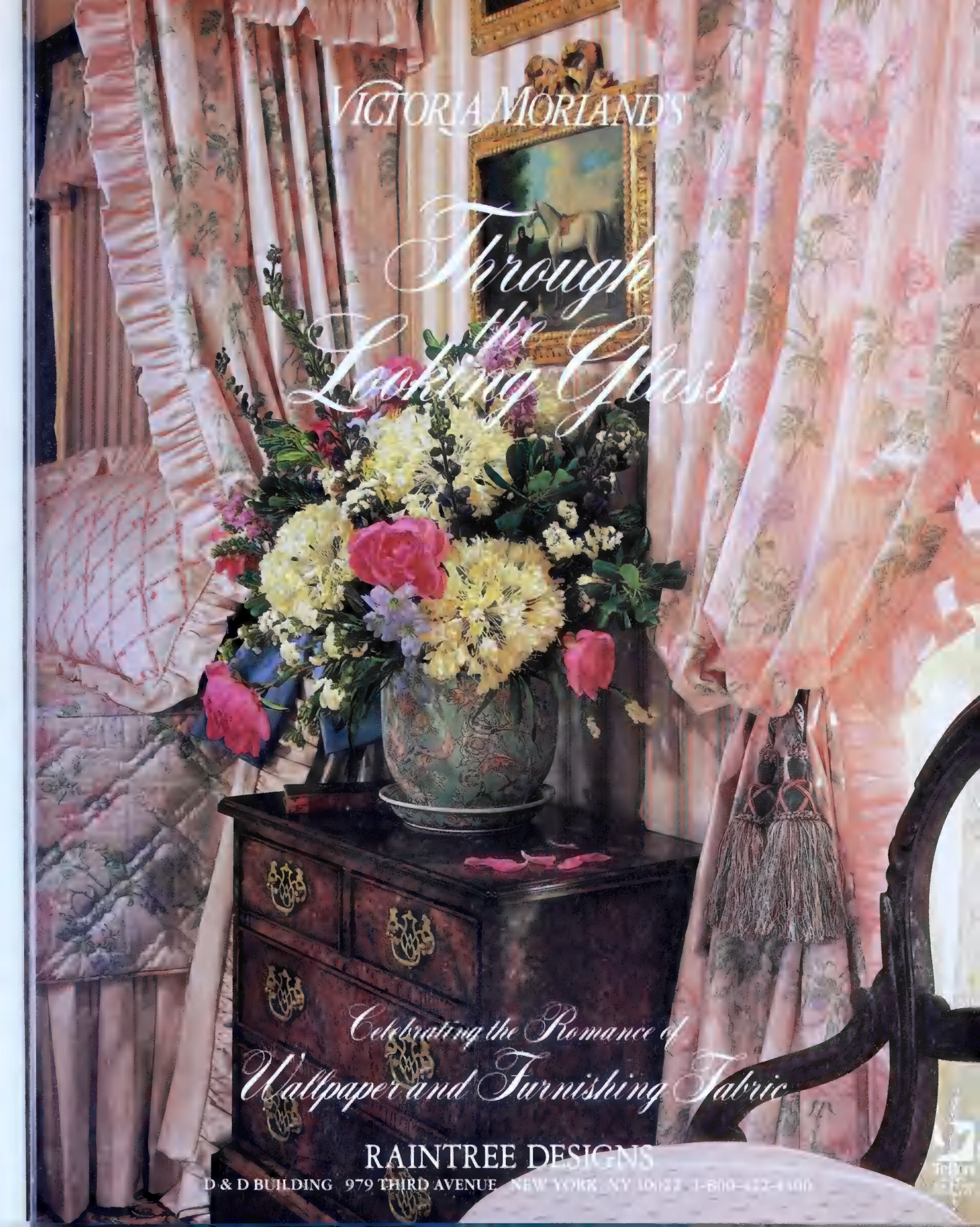
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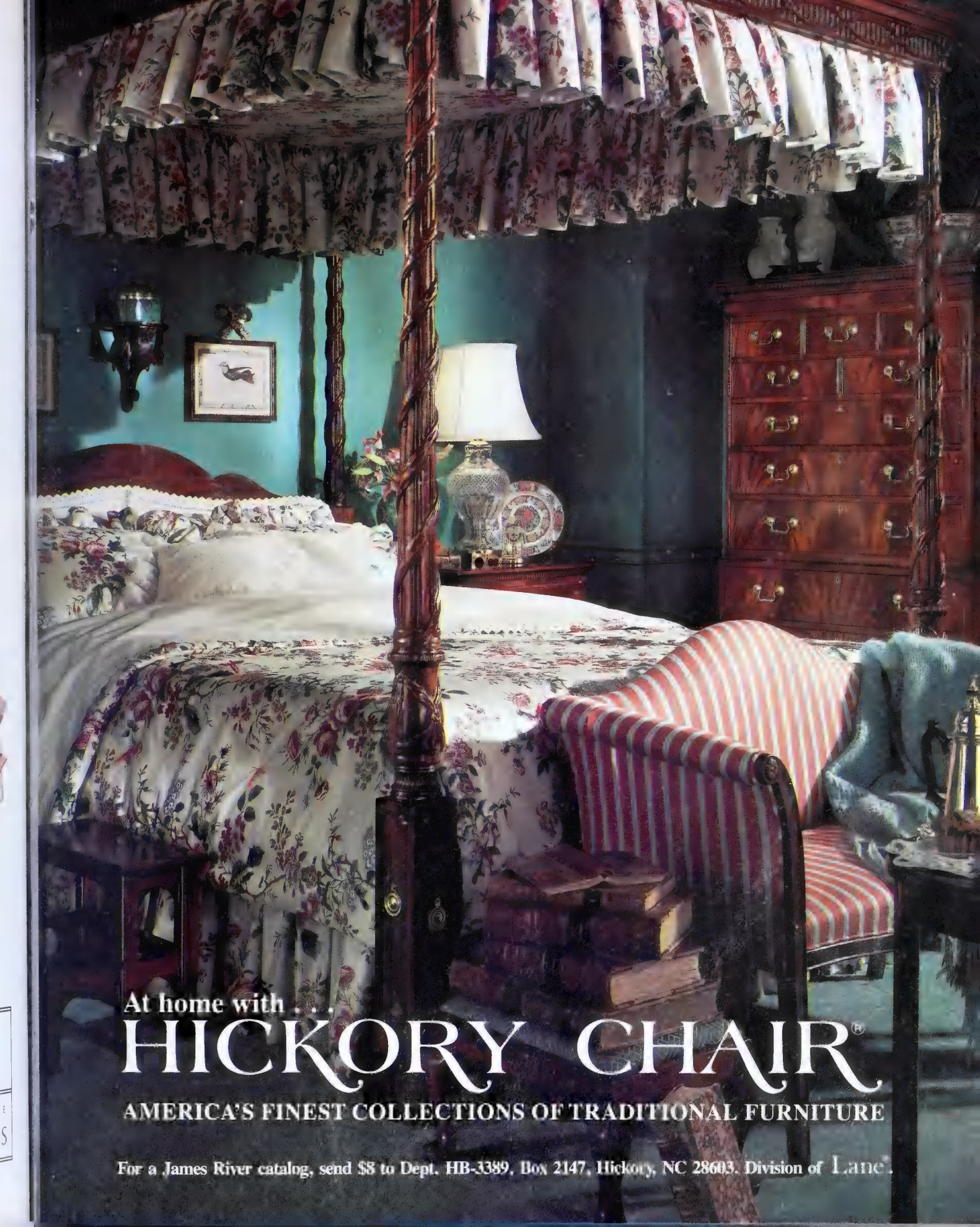
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THE FRENCH ACCENT

In the lineup of international country styles, none combines the earthy and the sophisticated as effortlessly as French country. Blending practicality with a jigger of Paris chic, provincial crafters over the centuries perfected this look of casual elegance. The heart of this style lies in fragrant Provence, with its sun-drenched Mediterranean air. But the elements—gutsy cotton wood-block fabrics, earth colors, metal and wood furniture coaxed into lyrical shapes—are easily transported. Here, then, are the details of French country. Try a pillow or chair for a dash of France.

Editors DARA CAPONIGRO
and KIRSTEN HARWOOD
Writer SALLY CLARK
Photographer JESSE GERSTEIN



Animated by curved forms, French country furniture is substantial yet graceful. Worth having: the country armchair, to pull up for dining or as extra seating in living room or bedroom. French Heritage chair, $581, Pearson; cushions in vibrant traditional Provençal print, $30 a yard, Pierre Deux.



The cobalt blue of the Provence sky and the rust of the earth merge in cotton borders printed from wood blocks carved 200 years ago. Green, $7.50 per yard; red/blue, $4.50; red/blue/gold, $4.50; all, Pierre Deux. Glazed jug, $40, Le Fanion.►

Shapely clay and metal vessels against a wall painted the bauxite red of the Provence hills. *From left:* Painted can, $200, Barneys New York. Copper can, $44, Zona. Clay flowerpots, $18.50 for three; tin flower bucket, $25.50; both, Smith & Hawken. Steel and copper watering can, $85, Pierre Deux. Rush-seat Licorne chair, $485, Grange. Pine farmhouse table, $2,100, Evergreen Antiques.



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The French bistro chair comes indoors to a table set with country wares *(left).* Chair, $360, T.&K. Antiques. Pillow, $85; green fluted glass, $36; pewter charger, $135; all, Pierre Deux. Traditional French country quilt on table, $1,535, Handblock. Wire basket, $125, Charlotte Moss & Co. Wrought-iron plant stand, $210, Garden Source Furnishings. Dinner plate, $45; flatware, $74 per setting; both, Barneys New York. Amber glass, $5; fruit plate, $15; both, Gear. Wood bread plate, $40, Wolfman-Gold & Good Company.





The delight of the French provincial object is its idiosyncratic shape and decoration, each bearing the stamp of its maker. Handmade teapot and creamer, $120 (sugar bowl, not shown), Le Fanion. Sundrya quilt, $1,535, Handblock.

Like elegant calligraphy, sinuous black wrought iron decorates rural France. Table topped with bird, basket and floral border tiles *(right),* $440, The Packet Boat Ltd. Yellow bowl, $22, Le Fanion.





Right off the porch of a rambling French country house, the Bali chaise longue in natural rattan, $199, Conran's. Vivid cotton Provencal print pillows, $45 each, Pierre Deux. Wood bowl, $80, Zona.

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With their strong colors, sensual textures and exuberant shapes, these accents are all you need to breathe the spirit of French country into your rooms

Sensual rough and glossy textures. Inside antique cupboard, $575, from Cobweb *(top shelf):* plates, $15 and $18, Pierre Deux. Brown pitcher, $85; vases, $25 and $45; all, Gear. *Bottom shelf:* Yellow jug, $76; green jug, $35; both, Le Fanion. On antique table, $2,100, Evergreen Antiques *(from left):* oil and vinegar bottles, $26 each, Wooden Indian. Spoon, $20, Sweet Nellie. Small pitcher, $20, Le Fanion. Flatware, $68 per setting; wood bowl, $80; both, Zona. French canning jars, $2.65 and $3.50, Wooden Indian.

Right: Green octagonal bowl, $76; yellow plate, $15, both, Pierre Deux. Glazed French tiles, $32 per square foot, Country Floors, Inc.





Hefty handmade Gallic pottery. *From left:* Dinner plate, $45; jug, $76; half-glazed jug, $35; glazed pitcher, $50; large olive oil jug, $360; all, Le Fanion.

Lightweight cane-seated café chair folds up to come home, $320, Grange. Backdrops painted by Ross Madole to evoke the sunstruck stucco house walls of rural France.►





Barnyard basket makes a rough-hewn cachepot for the country kitchen. Or, elsewhere, it holds plants, mail, magazines. Wood and wire basket, $26, Zona. Pitcher by Barbara Eigen, $60, Bergdorf Goodman.



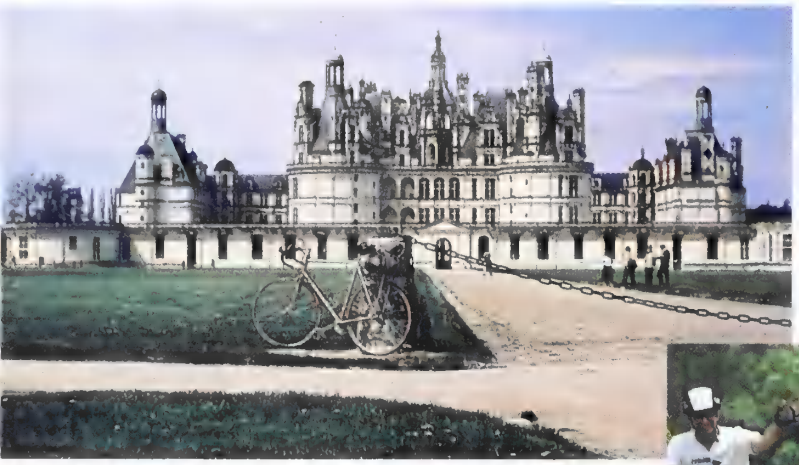
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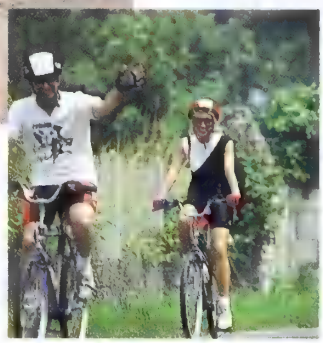
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A tour of Chambord *(above)* is a scheduled stop on Butterfield & Robinson's five-day Upper Loire bike trip.

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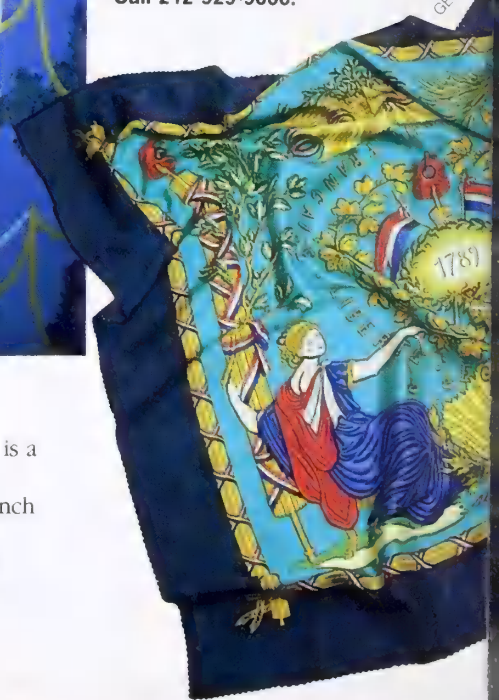
VERY FRENCH FREY

Tony country manor fabrics we've always loved are the forte of the French house of Frey, launched in 1935 by legendary designer Pierre Frey. Son Patrick *(above)* has expanded the collection to include linens, china, throws and furniture—all sold in his two Paris shops, on rue Jacob and rue des Petits-Champs. Now, Barneys New York is offering Frey wares, including china, starting at $17 a piece; trays, $135; and throws, about $300. Call 212-929-9000.









FETING THE REVOLUTION

Celebrating the Bicentennial of the French Revolution is a major show at New York's Cooper-Hewitt, "L'Art de Vivre, 1789-1989," which showcases 200 years of French design. Among the 450 displays *(from left)*: crystal, interior views, Art Deco wallpaper. Another birthday salute: Hermès's latest status scarf *(right)*, $175.►

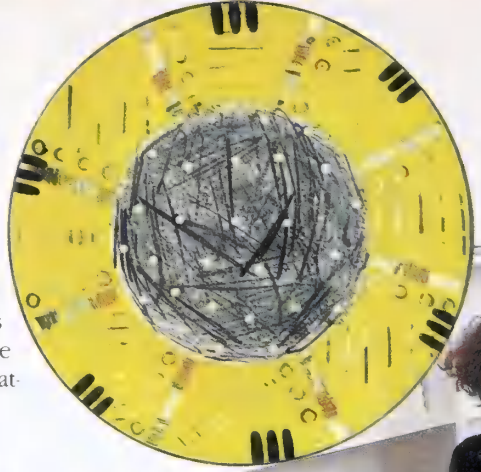
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STYLE BEAT

DISHY ART

Using blank plates and bowls as her canvas, San Francisco artist Susan Eslick *(right)* creates one-of-a-kind tableware vibrating with spontaneous brushwork. "My approach is to treat the clay like pieces of paper," says Eslick, whose all-over talent includes the undersides, too. Plates to platters, $70 to $250 each. Call 415-648-3554.



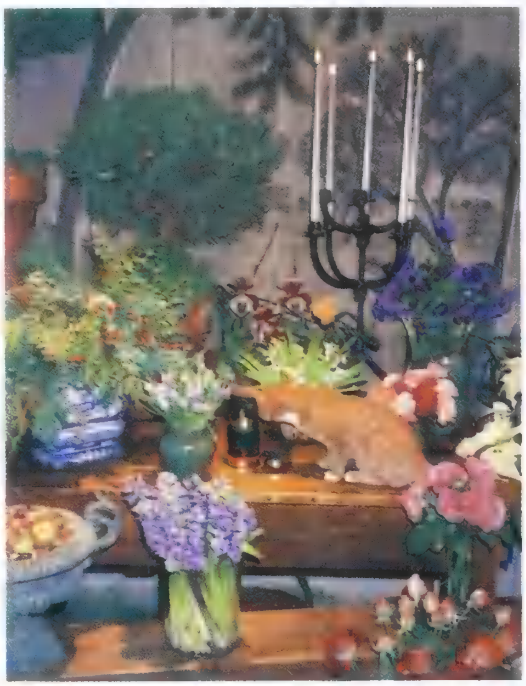
HENRIK KAM



TIA DODGE

A ROSY FUTURE

Since Paul Bott opened his New York shop, Twigs, six years ago, we've loved his trend-setting bouquets—all-natural and dressed in unexpected ways (like the chintz hatbox blooms he designed one Valentine's Day). Now, Bott's taking his romantic flair to new places: a 10-times-bigger shop at 381 Bleecker St., plus a second Bott spot at the World Financial Center. Bott on what's hot: the range of hybrids from Europe . . . Peonies: "Magenta, orange and *huge.*" Roses: "Dozens of kinds, from crimson ones that open like pancakes to cool pink cuplike flowers."



AL BRAVERMAN

THE CHINTZ ALTERNATIVE

The next design trend? "Historistimus," says entrepreneur Christopher Hyland *(below)*, which is his term for "borrowing the best of the past, then mixing it in energetic combos." Example here: wallpaper from London's hot Timney Fowler; chair fabric, 19th-century damask. Hyland's connoisseur collection of English design includes silk tartans and wallpapers by stars from A.W. Pugin to Cecil Beaton. Hyland's showroom at 979 Third Ave., NYC, draws purists doing period rooms as well as the hip seeking Neo-Gothic fabric for Breuer chairs. ■

Editor SALLY CLARK



COVER PAINTING MARIA VAN GOSTERWIJK, COURTESY OF THE W. GRAHAM ARADER III GALLERY



CAROL DUKE

FLOWER POWER

How to find *just* the right local florist when sending posies to a long-distance friend? Consult *Fine Flowers by Phone* (Atlantic Monthly Press, $9.95), a trustworthy guide to top floral talents in 250 cities.

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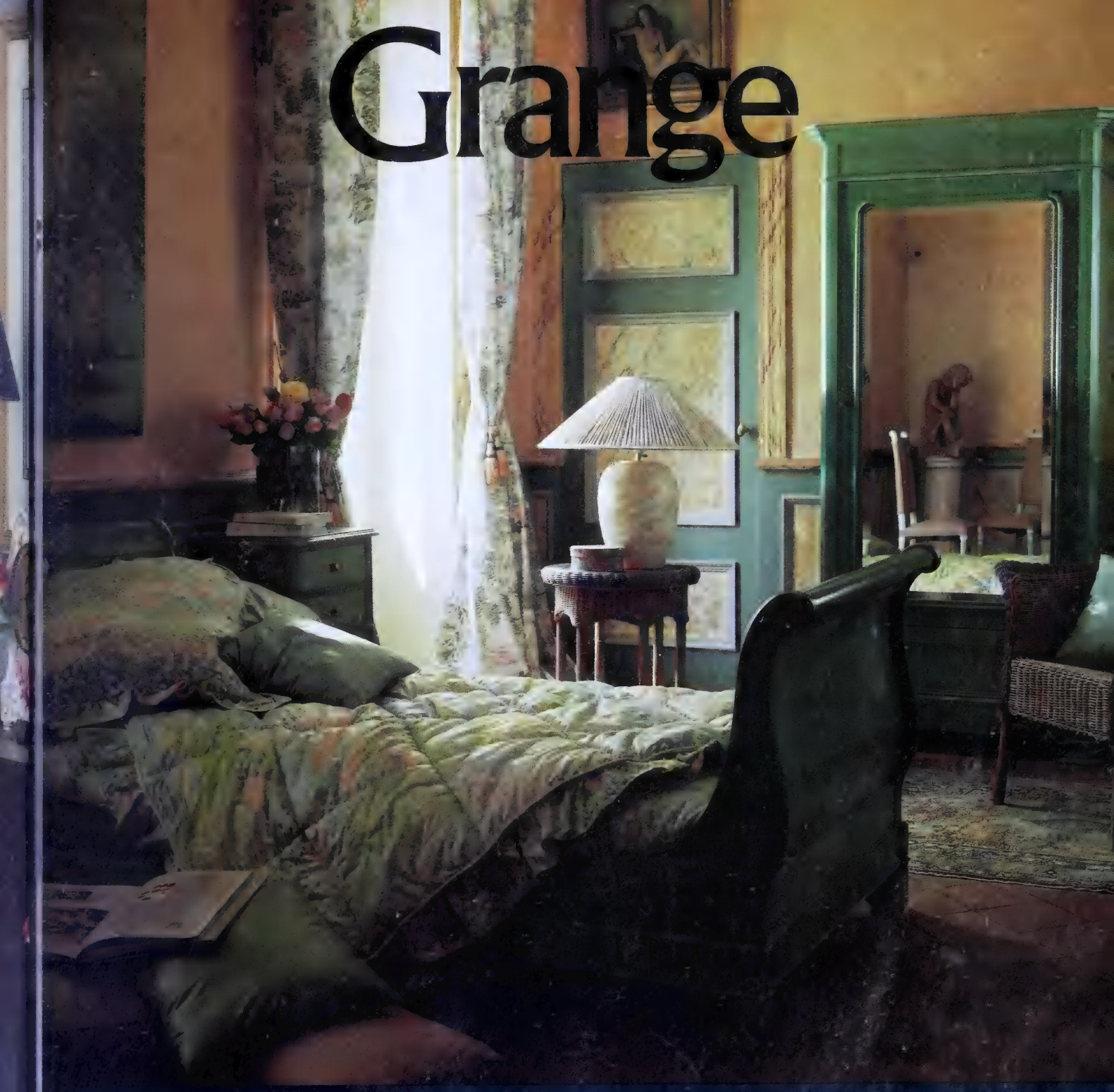
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Sophie

By Jan Hagara



"Sophie" shown smaller than actual size of approximately 20" tall.

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FROM THORNHILL FARM

Taped along the wall is a gallery of wallpapers—florals and stripes that will make a new house a home



By DEE HARDIE

Although our new Vermont house-to-be is still only a silhouette of what's to come, I want to get to the heart of the matter. *I* want to decorate. That for me is the fun, the excitement. I want to know what will sit by the fireplace, how it will be dressed, what paper will be on the walls. I want to see this house at home.

Currently appearing at Thornhill, in Maryland, is a preview. Taped on the wall, along the stairway going up from the kitchen to the second floor, is an art gallery of wallpapers. There are squares of floral prints, some of stripes. It's like living together before tying the knot, seeing if we can get along together for the long haul.

I know exactly where the wallpaper will be in this new summer house. Since our bedroom has white furniture, there will be wallpaper there for color, walls of flowers. The two bathrooms will be papered, and the two small guest rooms will have white walls topped by wide wallpaper borders.

But it's the main room, the long center room, that is the challenge. This room will be a hyphen of white, with the floors random-width maple and the ceiling beams fir. At one end will be a Welsh cupboard and a Shaker-like dining table and chairs; at the other, an 1820 pine mantel. That's easy. But what happens in between? Especially since we will have seven French windows and doors on the west wall. Where does our English desk go? The paintings?

Since this is a one-floor house, I want each room to blend into another, and this "great room" will be the centerpiece. I first thought of it as a stage, and, of course, in every theater you must know your lines.

Amazingly enough, we know ours. When our beloved brick house in Hinesburg—also in Vermont—was sold more quickly than we had expected, Tom and I measured each piece of furniture before we put it in storage in Diana and Todd's barn. I don't know how we were so sensible at such an emotional time.

I had all the ingredients—the furniture measurements and the blueprints. But I didn't know the next step, how to arrange furniture in a yet-unborn room. Then Jody came to my rescue. Jody is my good friend who has just built a house in Florida. The first thing she said was, "Buy some graph paper!" And I did. I became an instant house mathematician.

Jody and I spent an afternoon playing around with Victorian sofas, a wing chair, armchairs, a Lawson sofa, a lady chair. We knew the measurements and so could draw them to scale on the squares of the graph paper. Jody planned it all.

One of the sofas is already covered in an English chintz with the wonderful name of Slipperwort Posy, by Fonthill, Ltd. Another sofa will be covered with this same fabric. There is some lavender in the chintz, and I first thought about using that color for a chair, as well. But Jody said, "No, Dee, this is for Vermont."

One piece of furniture that didn't make it onto the graph paper is an old family chaise I want in the "great room," by the fire. But I haven't given up yet. Graph paper might be mathematical, but a designing woman pushing around *real* furniture might just be able to outwit all those paper squares. ■

JEFF McNAMARA

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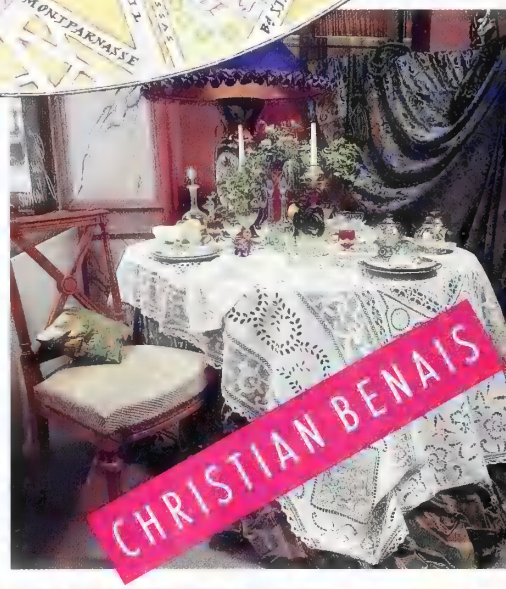
TRAVEL BY
DESIGN

Where to find the best FRENCH STYLE

Surprisingly, the best of French country can now be found in a new breed of home-fashion shops scattered around Paris. We've turned up 10 that offer country treasures to take home: honest furniture, exuberant cottons, colorful pottery. The discriminating shop owners arrange wares in the best country tradition, mixing periods and patterns while giving fresh style to the look we love.►









Sabine Imbert's decoration *(left and above)* is as much a draw as the custom-made bed, bath and table linens. NUIT BLANCHE, 55 rue Boissière, 75116 Paris; 47-04-42-43.

Christian Benais satisfies his baroque romanticism with a fairy-tale tableau *(above right).* Here, Venetian glass on an Art Deco tablecloth. CHRISTIAN BENAIS, 18 rue Cortambert, 75016 Paris; 45-03-15-55.

"Needlepoint rugs go well in both châteaus and cottages," says Veronique Lopez *(right).* CASA LOPEZ, 34 Galerie Vivienne, 75002 Paris; 42-60-46-85.



MAP BY OLIVER WILLIAMS

Lessons in French decorating come easy in these Paris shops

TRAVEL BY DESIGN



For garden lovers *(right)*: cachepots based on antique patterns and antique garden furniture. JARDINS IMAGINAIRES, 9 bis rue d'Assas, 75006 Paris; 42-22-90-03.



"I think of color first," says fabric designer Manuel Canovas *(above)*, whose peonies, tulips and roses bloom brightly on bed linens. MANUEL CANOVAS, 5 Place Furstenberg, 75006 Paris; 43-26-89-31.



The women and the men who own these and similar shops are far removed from antiques dealers of the past. The new stylemakers juxtapose furniture and *objets* from all periods, offering only wares that please them, to demonstrate a very individual point of view.►

"People are looking for cozy and warm decors," says Dominique Kieffer *(left)*. LES IMPRESSIONS, 29 rue de Condé, 75006 Paris; 43-26-97-86.







The trompe-l'oeil plates and vintage glass of Blandine de Mandat-Grancey, Nathalie d'Aulan and Chantal de Lussac *(left)*. DINERS EN VILLE, 27 rue de Varenne, 75007 Paris; 42-22-78-33.


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TRAVEL BY DESIGN

Artfully arranged, each shop shows off the owner's style



Antique walking sticks, old ivory objects, woven faience baskets, marquetry boxes and vintage shawls *(left)* are some of the treasures Swedish-born Birgitta Fouret has unearthed in her travels to Sweden and England and around France. HAGA, 22 rue de Grenelle, 75007 Paris; 42-22-82-40.



The best source for the new hot collectible, perfume flacons: BEAUTE DIVINE, 40 rue Saint Sulpice, 75006 Paris; 43-26-25-31.



Like us, Parisians are adopting warm, individual decorating with country roots. "Parisians used to be very strict—Louis XV and Louis XVI," says Birgitta Fouret, owner of Haga. "But now they want a softer look with more charm and lots of pretty decorative objects." It's a look that's catching on, thanks in large part to these trend-setting boutiques — a major design source for professional decorators and the likes of the Aga Khan, Catherine Deneuve and Yves Saint-Laurent, as well as savvy Americans. They all come to browse and buy, but then leave, too, with ideas on how to put together patterns, set a table or mix extraordinary colors. In short, the latest Paris fashion for the home.■



"We love color," says Barbara Wirth *(right)* of the sunny yellows and exuberant patterns that she and store designer Christian Badin use. "I'm trying to put color into monochrome French homes," she says. DAVID HICKS FRANCE, 12 rue de Tournon, 75006 Paris; 43-26-00-67.

—JEAN BOND RAFFERTY
Photographer
MICHAEL DUNNE

Jean Bond Rafferty, an American living in Paris, reports often on decorating.

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EUROPE. FROM AN AMERICAN POINT OF VIEW.

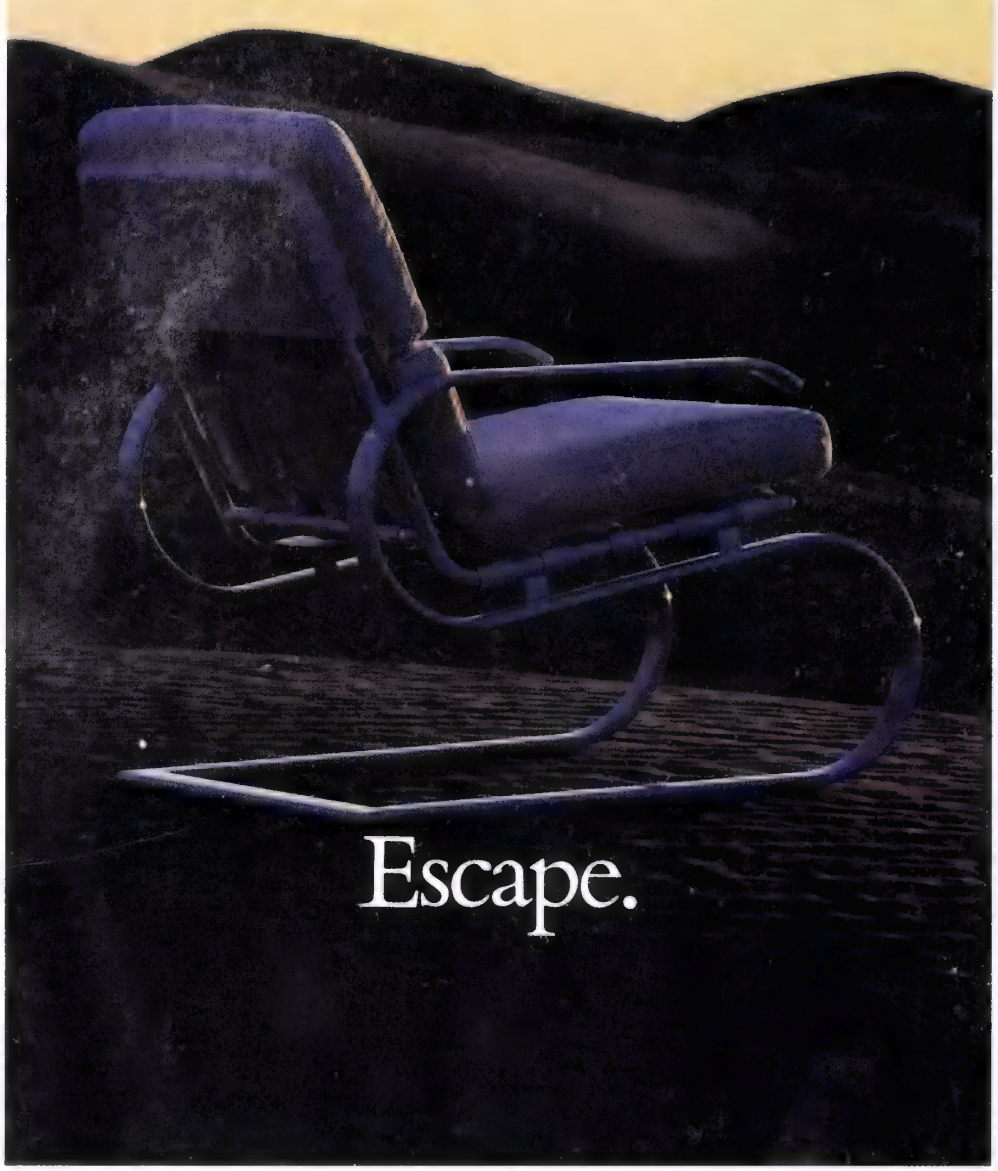


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fig. 1

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fig. 2

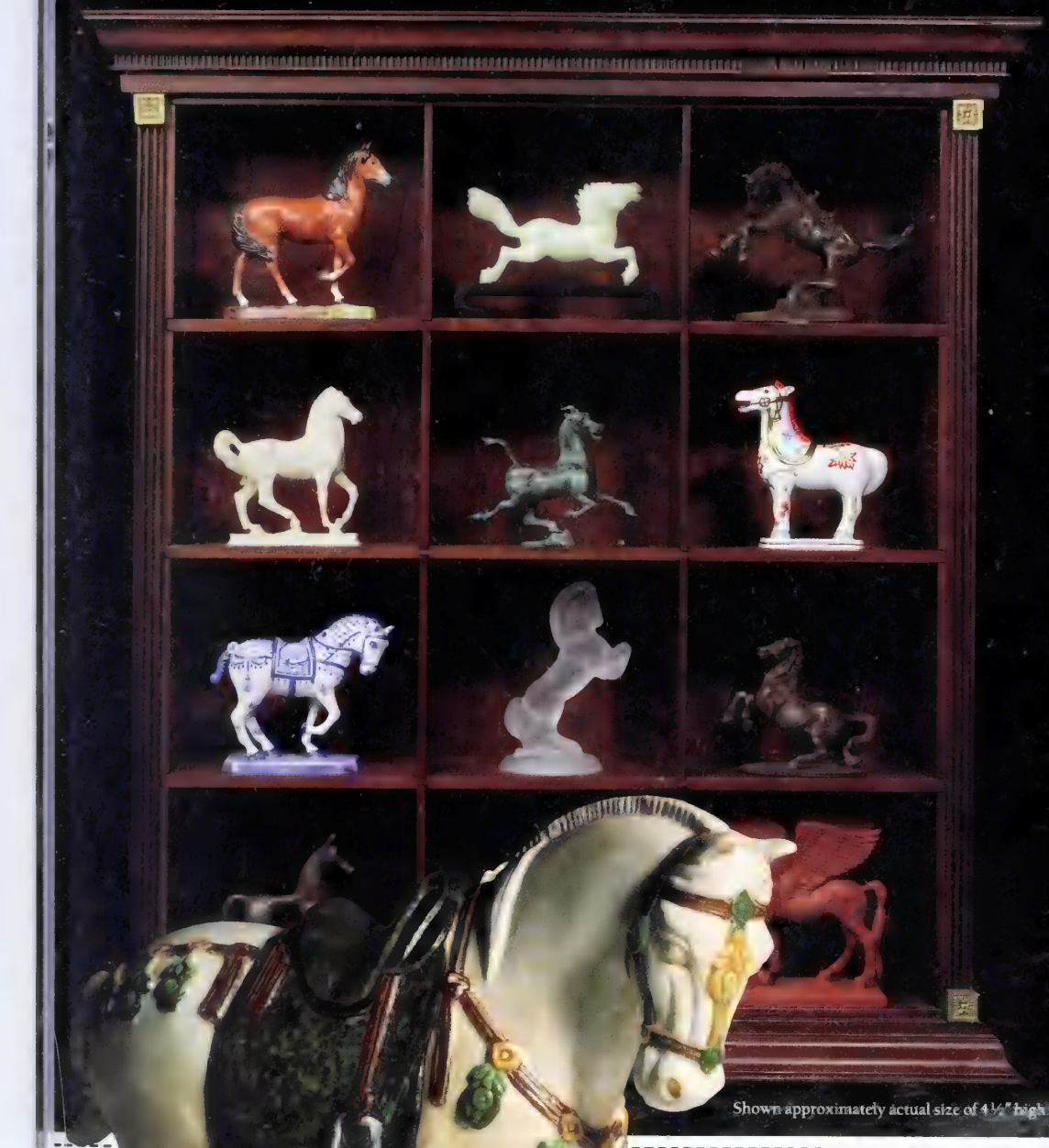
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GARDEN GUIDE



For a summer-long bounty of fragrance, color and taste, plant flowers among the vegetables in your spring garden

By KEN DRUSE

I'm demanding when it comes to plants. Looking good isn't enough. They should contribute to the garden in other ways as well. For example, not only do my day lilies bloom, but their flowers are edible and their roots reinforce a steep embankment. And soon my apple trees will be veiled in pink and white clouds of flowers—beautiful landscape trees that will also bear fruit for fall harvest.

My very first vegetable garden had ornamental plantings. A by-product of the mix was that insects could not easily ravage any particular species. Marigolds grew right under tomato plants, and there was space for cut flowers. But soon the lines began to blur, as did the rows. The next year, I planted green and red leaf lettuces in a checkerboard pattern. Cosmos for cutting alternated with tomato plants, and red chard edged a flower bed.

Since then, decorative landscaping punctuated by food plants has been a passion of mine—one I now happily share. Imagine a mixed-shrub border filled with plants that bloom all spring and bear fruit through the summer. Or, for a foundation planting, picture the impact of several varieties of blueberries (to assure cross-pollination and a long picking season), highbush cranberries, gooseberries—even currants. All can be ordered now, by mail.

Currants have drooping floral racemes of white, pink or coral flowers that bloom the same time as daffodils. Currants aren't common in home gardens because they can be carriers of white pine disease. But new disease-free shrubs are now available, so you can be sure these luscious plants will be making a comeback.

I can't name all the many leaf lettuces you can sow indoors, but here is a colorful sampling: Curly 'Selma Lollo' is almost pink, 'Red Sails' is deepest burgundy, and 'Ruby' is wine red. And, of course, there are hundreds of flowering herbs. Perennial herbs can be planted this spring. Annual herbs, such as the new globe-shaped basils, can be sown indoors now, along with these other edible ornamental annuals:

- small-fruited ornamental peppers in pink, green, aubergine purple, cream, yellow, red or orange.
- okra, a member of the hibiscus family, which bears perfect yellow flowers. (Okra 'Clemson Spineless' adds interest with handsome crimson fruits.)
- 'Sweet Million' and other small-fruiting tomatoes that can be espaliered against the

DAVID CAVAGNARO, FROM *COOKING FROM THE GARDEN*, COPYRIGHT © 1989 BY ROSALIND CREASY

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Southgate
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Minnesota
Minneapolis
Gabberts Furniture & Design Studio

Mississippi
Jackson
Mississippi Wholesale Furniture

Missouri
Kansas City, Pierre Deux

Nebraska
Omaha, Allens

New Hampshire
Portsmouth, Cabot House

New Jersey
Hackensack, Bloomingdales
Short Hills, Bloomingdales

New Mexico
Albuquerque, Homestead House

New York
Albany, Stickley Furniture
Binghamton, Nelson Ellis
Garden City, Bloomingdales
Jamestown, Wellman House
Manlius, Stickley Furniture
New York, Bloomingdales
New York, Pierre Deux
Schenectady, Robinson Furniture
White Plains, Bloomingdales

Ohio
Cincinnati, Hollandia Interiors
Cincinnati
Lazarus — Kenwood Mall
Cleveland, The Higbee Company
Cleveland, Sedlaks
Columbus, Finer Points
Dayton, Designer's Exchange

Oklahoma
Oklahoma City,
Housley Brothers Interiors
Tulsa, Rich's of Tulsa

Oregon
Beaverton, Parker Furniture

Pennsylvania
Haverford, O'Neil & Bishop
King of Prussia, Bloomingdales
Philadelphia, Dorothy Lerner
Pittsburgh, Horne's
Pittsburgh, Marforth Showrooms
Pittsburgh
Arthur Moser Associates
Quakertown, Furniture Unlimited
Willow Grove, Bloomingdales

Rhode Island
Providence, Rottman & Son

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Fowler Furniture Plantation
Memphis
Bradford Showroom
Nashville
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In my own New York garden, I planted rhubarb beside the lily pond. The huge tropical-looking leaves lend an almost primeval note, and the rhubarb stalks offer something even better: the fixings for strawberry-rhubarb pie.

Cooking From Your Garden

In 1982 Rosalind Creasy published *The Complete Book of Edible Landscaping,* the purpose of which was to convince every gardener in America to make a beautiful food garden. Now she's experimenting with rare fruits and vegetables: "I'm particularly involved with heirloom vegetables," she says. Imagine a blue potato, a white tomato or a string bean with deep purple pods. Unlike modern hybrids—products of crossing two plants each year for seed—vintage varieties grow from collected and stored seeds. "Some old varieties have been handed down from generation to generation; a number of small growers now offer them by mail," she says.

Besides collecting seeds, Creasy has been gathering unusual recipes, which she's put into a big new book, *Cooking From the Garden* (Sierra Club Books, $35). The title doesn't even hint at the content: hundreds of photos of test gardens, created by enthusiasts countrywide—grain gardens, Cajun gardens, rainbow gardens and French, Italian, German and Mexican gardens. There's even a section on spa gardens, including one at California's Golden Door.

Most important, the author explains how to cook with edible plants and flowers, and provides ratings on the ease or difficulty of cultivation and harvest.

Sources and Supplies

Cooking From the Garden, $35 plus $4.50 postage and handling, and ***The Complete Book of Edible Landscaping,*** $19.95 plus $3 postage and handling, both by Rosalind Creasy, are available at bookstores or by mail from Sierra Club Books, c/o JV West, PO Box 11950, Reno, NV 89510; prepaid orders only.

Societies for the preservation of old-time and native plants from seed:

•Abundant Life Seed Foundation, PO Box 772, Port Townsend, WA 98368; membership, $10.

•Native Seeds Search, 3950 W. New York Dr., Tucson, AZ 85745; membership, $10; price list, $1 (nonmembers).

•Seed Savers Exchange, Kent Whealy, Director, PO Box 70, Decorah, IA 52101; membership, $12.

Sources for heirlooms and native seeds:

•Bountiful Gardens, Ecology Action, 5798 Ridgewood Rd., Willits, CA 95490.

•The Cook's Garden, PO Box 65, Londonderry, VT 05148.

•Heirloom Gardens, PO Box 138, Guerneville, CA 95446.

•Johnny's Selected Seeds, Foss Hill Rd., Albion, ME 04910.

•Le Marché, Seeds International, PO Box 190, Dixon, CA 95620; catalog, $2.

•Plants of the Southwest, 1812 Second St., Santa Fe, NM 87501; catalog, $1.

•Seeds Blum, Idaho City Stage, Boise, ID 83706.

•Southern Exposure Seed Exchange, PO Box 158, North Garden, VA 22959; catalog, $3.

•Tater Mater Seeds, RR 2, Wathena, KS 66090.

•Park Seed Company, Cokesbury Road, Greenwood, SC 29647. ■



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THE MASTER BEDROOM GROWS UP

TOPPING MOST HOMEOWNER WISH LISTS IS A SEPARATE MASTER SUITE WITH GETAWAY SPACES AND PRIVACY. HERE'S HOW TO PLAN ONE



By SARAH PERSON — If the kitchen and family room have recently become a home's high-traffic areas, where whole families live and play together, then the master bedroom is now a private place that sends out a clear message: "Adults only." Today, we long to retreat to a special haven, away from the world's hectic pace. We want a master bedroom that uncompromisingly reflects how we choose to live when the door is closed and the time is private. Countrywide, people are remodeling homes to create separate suites that are more spacious, more functional and more personal than ever.

An expanded master suite is often the choice of couples who have grown and matured over the years and wish their homes would too. The Rodgers family, of Quogue, N.Y., is a good example. When the children reached college age and began bringing friends home for holidays and weekends, the family decided to turn the garage into a separate master suite *(shown here)*. But that's just one way to get the suite you want.



Originally a detached garage, the new master suite of this Long Island, N.Y., home *(above)* is now linked to the main house by a windowed corridor *(top)* and opens to a patio and pool. The landscaped area was a paved driveway.

Getting What You Want

High on current priority lists for master suites are big-volume spaces that rise to vaulted ceilings, with windows and skylights for capturing sunlight, with walk-in closets and separate dressing areas, home gyms and spas, office space, plus areas for reading, writing letters or paying bills.

Of course, you can always design and build an addition, but sometimes simply changing the floor plan is enough. When the New York City firm Gertler & Woolf Architects was asked to renovate a Greek Revival-style house in Riverdale, N.Y., one request was a master suite with a luxurious bath and his-and-her walk-in closets.

The original master bedroom, on the second floor, faced the street. "Historically," says partner Jeff Gertler, "this was done as a protective device, so parents could keep their eyes on public spaces in front of the house." Since the house had a backyard with beautiful gardens, it made sense for the bedroom to move toward the rear and to include a large bay window. Generous-size bath and dressing areas, formerly behind the bedroom, were shifted to the front of the house—with the facade virtually unchanged.

Spaces for Everything

A remodeled master suite is not just a bigger room. It's a better thought out space—good design that clearly defines places to sleep, bathe and dress. Whether a couple has been married two years or 20, this extra modicum of privacy can be precious. Since walk-in closets can be custom-designed to satisfy most storage needs, bulky armoires and dressers can be eliminated from sleeping areas—immediately liberating space. There's nothing like a little organization to turn clutter into clean, and nowhere is this more evident than in a redesigned closet that has a place for everything.

In a master bath, space speaks far more for elegance than do shiny shower attachments, but there *are* cushy options to consider: a whirlpool tub for the ultimate soak, a soothing steam shower or perhaps a sauna. Rich new materials for floors, countertops and tub and shower surrounds can lend warmth to even the most functional setting.

(Continued on page 50)

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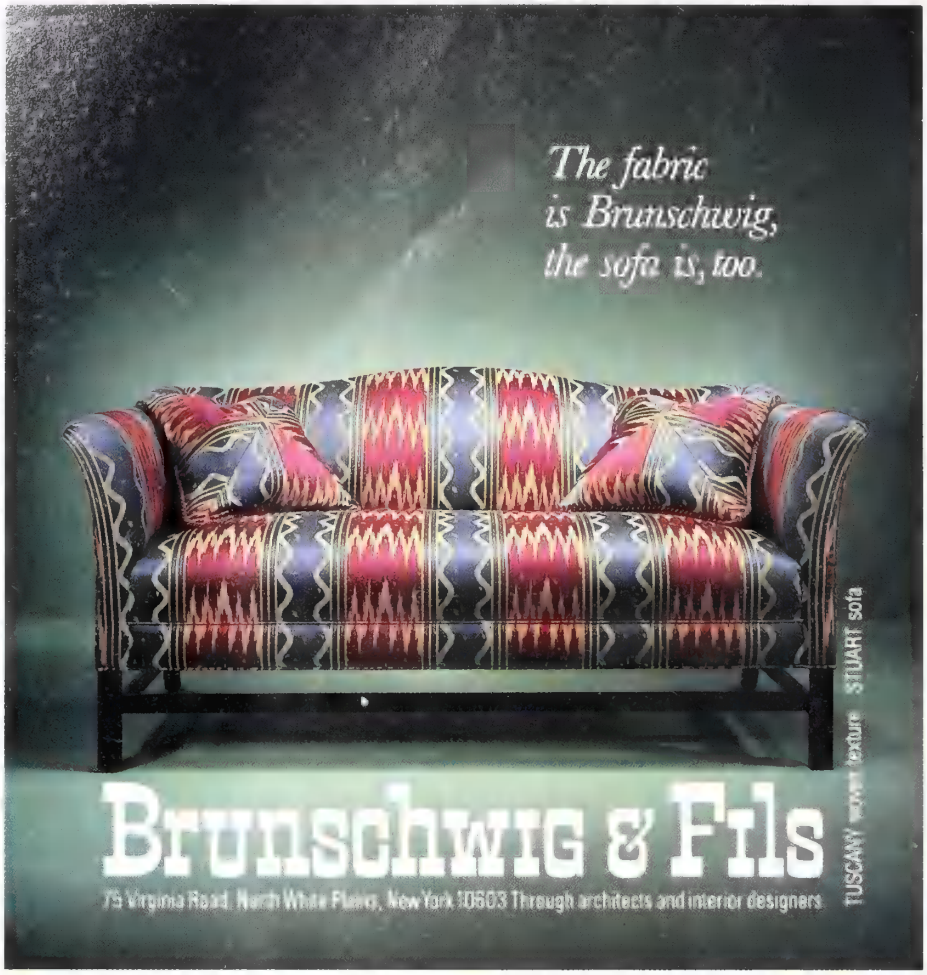


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THE MASTER BEDROOM GROWS UP

Continued from page 47

Lately, the desire for an exercise area has become the catalyst for many remodelings. Says Westport, Conn., architect Abraham Rothenberg: "Many people have exercise equipment in their basements but feel they're more likely to use it, and stick to a routine, if it's near bedroom and bath areas. Also, if a larger space is created, with more natural light and better outdoor views, the whole fitness experience becomes much more enjoyable."

CURRENT PRIORITIES ARE VAULTED CEILINGS WITH WINDOWS AND SKYLIGHTS

How to make room for the "fitness experience"? Here again, a modest reordering of space may turn up an underused area or an overlooked corner—perhaps a section of attic or hall that can be put to work. In some instances, says Rothenberg, bumping up a roof section by creating a dormer will give you the extra space you need. But if you're completely locked in, with no room to expand, cutting through the attic to the roof may make a difference, the greater height creating the illusion of super space.

All-New Add-Ons

Sometimes grand schemes for home improvement are limited by legal realities. When Los Angeles food writer Laurie Burrows Grad and her husband, Peter, decided it was time to set aside space for themselves in their two-story home, their plans were nearly thwarted. "Zoning restrictions left them nowhere to go but up," says designer Joanne Jackson. Jackson designed a third-floor addition: 1,000 square feet that hold a master bedroom with its own fireplace, sitting area and cedar closet; ample shelf space for the cookbooks in Laurie's research library; a new master bath with oversize steam shower and whirlpool tub, plus an outdoor deck. Now the couple can relax in style.

Like the Grads in Los Angeles, Betsy and Robert "Bo" Rodgers of Quogue found that though they still loved the 1907 Shingle Style house on Long Island that they had lived in for years, their changing family had made its layout less than satis-

(Continued on page 53)

THE MASTER BEDROOM GROWS UP

Continued from page 50

factory. When their children were small, it suited them fine that the master bedroom was directly off the living room and the children's rooms were upstairs.

"Now that the children are in college," says Betsy, "they invariably come home with friends and fiancés. Bo and I found ourselves sleeping next to all the activity." Architect-builder David G. Stanton's solution was to turn the separate two-car garage into a master suite and link it to the house with a sunny greenhouse corridor *(shown on page 47)*. The old master bedroom became a library-den-guest room. The result is a sunlit room with a cathedral ceiling and charming half-moon windows. For intimacy, the ceiling in both the bath and dressing areas was lowered to seven and a half feet.

Outside, where there was once an asphalt-paved driveway, there is a lovely garden and a pool area just a few steps from the bedroom, through French doors. "Now," says Betsy, "the place can be full of kids, but we never hear them when we're in our room. The house is exactly what we needed—it solves our extended-family problems and is much more livable for all of us." Here, as in most remodelings, a new master suite added comfort and contentment—not just in the bedroom but all through the house.■

New York-based writer Sarah Person last wrote for HB on space-finding strategies (Oct. '88).

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In Provence, the spirit of French country revives an old stone farmhouse

Arched doors have shutters that are closed during the hottest hours. The entrance hall *(above)* announces the informal mood inside—straw hats, tennis rackets and wicker.

Despite the glitter and chic that it's famous for, France, at its heart, is very simple. Across the country, life revolves around the basics—family, friends, a garden, bread and wine. It's this good life that Sophie and Jean-Marc Thibault have in sunstruck Provence. Although the couple live most of the year in Paris, in an apartment near the Champs Elysées, they get to this house surrounded by lavender and cypress trees as often as they can. The 1700s farmhouse, or *mas,* originally had just four rooms with dirt floors and no plumbing. With the help of architect Hugo Bosc, the Thibaults renovated and added a master bedroom and bath, kitchen and pantry—all in the old style. Here, the Thibaults—she's a writer for sitcoms; he's a comedian—take a break from the hectic pace of Paris. "Life here is calm and we are with friends," says Sophie. "There is more time for life, for love." ►



The addition to the *mas* was done so faithfully that it's hard to tell the new from the old. All rooms feature characteristic beamed ceilings, plaster walls and tile floors. In fact, this kind of sensitive renovation is what architect Hugo Bosc does best. He and the Thibaults hunted down traditional materials and architectural features—just as many Americans scour salvage yards today. When the Thibaults couldn't find what they wanted, they had it made—the living room mantel *(right)* is a reproduction.

But for all the attention to the authentic style, the interior really works for today. The mix of wicker, upholstered pieces and sturdy antiques is just right for relaxing, entertaining close friends and writing. "We had a separate study built," says Sophie Thibault. "But I do all my writing in the house, which I adore."►

Writer JANE MARGOLIES
Photographer MICHAEL DUNNE

Farmhouse style means plaster walls, antique rattan and flowered fabric

Pale tones make low-ceilinged rooms airy. The furnishings keep the mood relaxed: The bedroom *(below)* mixes an 18th-century English armoire with a Victorian papier-mâché chair and wood-block prints. Fabrics here and on first page available in the U.S. at Pierre Deux stores.

FOR MORE DETAILS, SEE PRODUCT INFORMATION









In the added-on kitchen, ceiling beams and tile floors install old-time charm



The owner fell in love with the La Cornue stove—and the kitchen was designed around it. Over the stove, stone brackets support a shelf for storage and display. Next to the stove is a marble-top table from a butcher shop. Old style made today: sink cabinet with brass pulls, pendant lamp and glazed terra-cotta tile. Tile available in New York at Country Floors, Inc.■

PERSONAL VIEW



ORANGERIE DOMESTICATED

A determined princess turns rickety farm buildings into a home

Marie-Sol de la Tour d'Auvergne grew up in a medieval castle, complete with moat, turrets and even a drawbridge. Although Marie-Sol, her husband, George-Henri, and their two daughters now live two hours away in Paris, her family's ancestral château—Ainay-le-Vieil, on the banks of the Cher river—remains special to her. Almost every weekend the de la Tour d'Auvergnes head for the estate, where they live not at the ancient castle but at the château's nearby farmhouse.

In 1983, when the family was looking for a weekend retreat close to the château, the farm, called La Réserve, seemed the obvious choice. It's only a moat-jump away from the castle, where Marie-Sol's mother still lives. The setting of the farm was also appealing. "I'd always loved La Réserve," says Marie-Sol. "It's right on the water and very near the forest."

As the source for most of the château's milk, butter and vegetables, La Réserve was also part of Marie-Sol's childhood. She recalls helping shell peas and pick grapes there, along with her five brothers and sisters. Unfortunately, La Réserve had last been lived in full-time in 1958, and had since been used as a day camp for kids. It took a year's effort to transform the connected collection of 18th- and 19th-century structures—a greenhouse, farmhouse and orangerie—into a real home.

But not all the buildings required work. The de la Tour d'Auvergnes purposely left the greenhouse in the same state of disrepair that it had been in for 30 years—without any glass and covered with fragrant roses and honeysuckle vines—simply because they loved it that way. Now, it functions as a romantic garden room for the family, who use it for warm-weather entertaining.►





Marie-Sol de la Tour d'Auvergne *(above, center)* spent a blissful childhood at Ainay-le-Vieil with her five brothers and sisters. The 13th-century château *(top)* and its rose garden are open to the public. In earlier times the moat that surrounds the garden *(right)* provided water and kept animals at bay. *Opposite:* Marie-Sol holds summer suppers in the old greenhouse under the roses.





Thanks to lush flowers and an abundance of light, La Réserve retains much of its original farm/garden-house feel. The old French doors of the living room *(above)* open fittingly into the flower garden. The water-filled moat lies just beyond. Tall windows and glass doors keep the room inviting on even the gloomiest of days. *Below:* Marie-Sol used few family heirlooms in her home, preferring instead to scour antiques stores for just the right pieces. Her favorite family treasure, however, is a much-loved 18th-century buffet of her mother's. Here, Marie-Sol displays her hunt-loving husband's collection of 19th-century French and Spanish powder horns.



"When your family has lived in one place for so many, many years, the bonds to that place go very deep"

Marie-Sol chose the light-filled orangerie as her living room. She replaced the old sand floor with one of white stone and scoured salvage yards until she found the right fireplace. To keep the space airy, she retained the tall windows. Ceiling beams also stayed put, as a nod to the room's garden past. Marie-Sol kept the room clean and contemporary, using antiques sparingly. "I like the mix of comfortable modern with antiques," she says. "And I like everything white, with emphasis on what I add—furnishings or paintings."

Although the family loves La Réserve, the château remains an active part of their lives. "I always have one foot in the château and one in the house," she says. "When we have friends, we stay here, but when my mother is all alone, we go to the château." Marie-Sol is devoted to preserving monuments such as Ainay-le-Vieil. She is active in the organization Vieilles Maisons Françaises and is vice-president of the board of directors of VMF's American sister organization, Friends of Vieilles Maisons Françaises. Both organizations raise money to help preserve France's architectural heritage, and the American organization offers members trips to private châteaus and estates. (For information about joining Friends of VMF, see page 118.) "I've always been interested in French heritage," Marie-Sol says, "especially after being so involved with my family's château."■

Writer RHODA JAFFIN MURPHY
Photographer MICHAEL DUNNE



La Réserve was built in three stages. The stables came first in the 1700s, then the farmhouse, the greenhouse and the orangerie *(right)* were built in the 19th century. The orangerie, which is now the living room, remains in many ways unchanged from its days as a greenhouse. And as it was in her childhood, it is still one of Marie-Sol's favorite spots.





Château de La Verrerie, a fairy-tale castle, rises up from the lush French countryside. It's majestic, elegant, impressive and also all yours—at least for a short stay.

Owners of the 15th-century château, the Comte and Comtesse de Vogüé, are members of Chateau Accueil (literally, "Castle Welcome"), an eight-year-old association of 70 castle owners throughout France who accept overnight guests. Faced with mounting upkeep costs and wishing to share their heritage, aristocrats like the de Vogüés are letting down drawbridges and opening historic doors to graciously welcome visitors into their ancestral homes. That means, for roughly the price of a room at a Hilton ($100 to $200 a night), you can get to know France and explore château country by dining with a marquis (or count or baron), riding his horses, reading in his library, playing on his tennis courts—and becoming, for a few days or a few weeks, his family's honored guest.►

CHATEAU GETAWAY

A château visit lets you slip behind the guards and the velvet ropes to get a firsthand taste of grand castle living



"Château owners go out of their way to welcome visitors and make them feel like honored guests of the family"

Besides offering you a chance to step into history, a château stay lets you be a welcome houseguest rather than just another hotel customer. For starters, you aren't one in a cast of thousands. Most castles have opened only a handful of bedrooms. The majority, in fact, take about six to 10 guests at a time.

What's more, the host and hostess are always very much in evidence. Beraud de Vogüé would know. He is the son of the Comte and Comtesse de Vogüé and is one of two United States travel representatives for Chateau Accueil. According to de Vogüé, castle owners join Chateau Accueil not just for the extra income but because they genuinely like people. "Most château owners go out of their way to make their visitors feel at home and part of the family," he says.

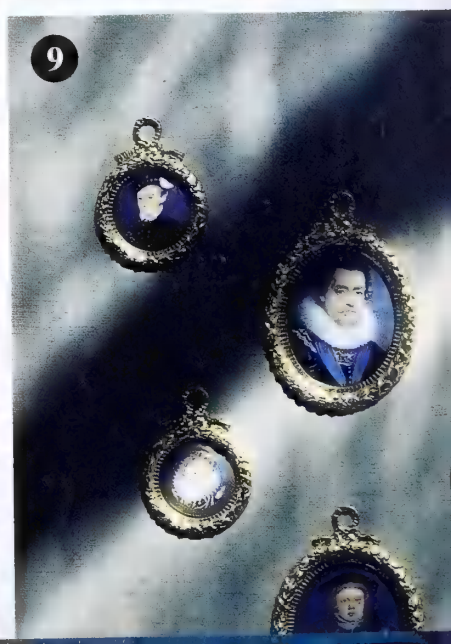
Recently, Marian and Pierre Livaudais, two lawyers from Covington, La., and both experienced travelers, spent a week visiting four castles listed with Chateau Acceuil. "The hosts everywhere were so warm and welcoming," says Marian. "We really felt like guests, not just tourists."►


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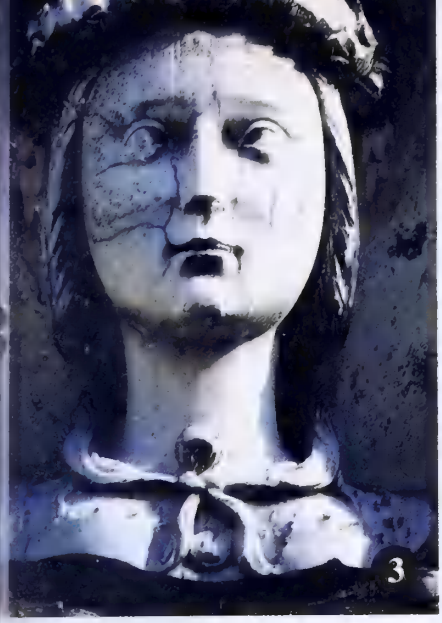

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1) As a visitor, you're encouraged to wander house and grounds. Many châteaus offer horses for exploring spacious gardens. 2 & 3) Relics of the past are everywhere. At La Verrerie, stone carvings decorate ancient walls. 4) In 15th-century guest rooms, contemporary comforts blend with Renaissance treasures. 5) A faience water pitcher and bowl hearken back to the days before running water. 6 & 7) Few doors are closed to guests, who may use private libraries or tour kitchens. 8 & 9) Portraits of family members evoke a château's centuries-old history. 10) Don't bother with the front desk: At La Verrerie, the keys to the castle are gathered in a hallway tray. 11) A vignette of antique pipes pays tribute to the de Vogüé forebear who collected them.


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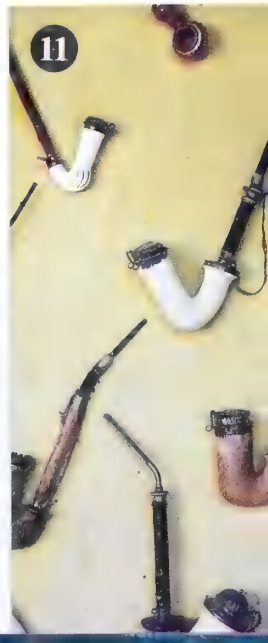

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Forget the notion of the damp and drafty medieval castle. What you gain in personal hospitality you don't lose in comfort. At most châteaus, rooms are well heated, with plenty of hot water, terrycloth robes, luxurious extras of bubble bath and shampoo—just like in a fine hotel. But the resemblance stops there. There's no cookie-cutter similarity to these bedchambers. Most are filled with centuries-old antiques, heirlooms and family treasures, with at least a portrait or two from the host's family tree.

You will sleep surrounded by history. For instance, Château des Réaux, another Chateau Accueil castle, was built on the remains of an ancient fortress in the Loire Valley, in 1435, by Jean Briconnet, the first mayor of the city of Tours. La Verrerie, in the upper Loire Valley, was a home of the Stuarts, rulers of England and Scotland during the 15th and 16th centuries. The château has been in the de Vogüé family since 1842.

Today, La Verrerie's grand salons, two-tiered library and ceremonial dining room are open to the public. But it is one thing to listen to a guide's monotonous spiel and quite another to feel part of a château's history—to sleep in a room with the Stuart coat of arms carved into the beams overhead and to awaken to see mist rising from a lake.

One luxury of castle living: elegant breakfasts. In the "Stuart Room" at Château de La Verrerie, you may take the morning meal in your room or on the stone terrace *(left)*. Fresh flowers, jams and marmalades, eggs and fresh-baked croissants are constants.

A château stay also gives you the chance to get to know a French family firsthand and tap their brains on where to go and what to see. Often, they'll take you sight-seeing themselves. But château activities go beyond touring. Many castles boast pools, tennis courts, horses and trails. For wine lovers, some châteaus even have vineyards. Or, if the sport of kings—hunting stag—is of interest, an eight-day or a three-day hunting foray can be arranged.

Meals are also lavish. Although you can opt to take dinner with the family or at an inn or a restaurant, an elegant breakfast is included in the price of the room. At La Verrerie, the large morning meal is brought to your chambers on trays dressed with fresh flowers and fine china. Still, don't expect to be waited on hand and foot. You're staying in someone's home, after all. When you arrive, don't be surprised to see the owners themselves help you with your bags.

With all these benefits, you might expect that reservations with Chateau Accueil would be difficult to get—they're not. Because many Europeans, and especially the French, tend to be intimidated by titles and class distinctions, they've been more reluctant to take advantage of Chateau Accueil—leaving a gap that Americans are eager to fill. Although popular châteaus in the Loire Valley book up fast during busy summer months, you can usually get what you want by calling only a month or two in advance.

Because of the high cost of heating rooms, most châteaus take guests April through October. And although there are lots of requests for Christmas visits, Beraud de Vogüé says the castle owners themselves dislike having visitors then. "That's their family time too," he explains. But, he says, "with enough notice, anything is possible."■

Writer RHODA JAFFIN MURPHY
Editor CLODAGH AUBRY
Photographer DANIEL AUBRY



The period-perfect gardens of Château Chantecaille *(right)* were designed in the 17th century by André Lenôtre, who also landscaped Versailles. *Below right:* Florence Goupil de Bouille and her son bicycle about their Loire Valley home, Château des Réaux.



FINDING THE RIGHT CHATEAU



For information about visiting the castles of Chateau Accueil, call either B.&D. de Vogüé Travel Services in California (800-727-4748) or Houston-based DMI Tours (800-553-5090). Both work with Air France to arrange custom travel packages. Or, contact your travel agent. A good source for general information about traveling in France is The French Government Tourist Office (212-757-1125).

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WEEKEND MANOR

Marrying tradition to relaxed style, a French family restores the heart of a centuries-old house

There's no explaining why things sound better in French or why French women have allure no matter what they're wearing, just as there's no easy answer for why French country homes have such appeal. Take this house, for example. Its classic form, proper driveway and vintage moat lack the pretense that might characterize such an estate elsewhere. Is it the sunny stucco walls, the rambling vines, the grass that stubbornly pushes through the cracks in the terrace, or the unmatched garden furniture, the wheelbarrow and bike offhandedly parked out front, the doors and windows open to the breeze, that save it from severity? Or is it that the family who make it their home don't stand on ceremony, but give the house the same active year-round use as their city apartment? Very likely it is none of these elements alone, yet more than all of them combined—a clear case of a grand effect worth more than the sum of parts. Certainly, the owners, who found the centuries-old house in disrepair a dozen years ago, have used a steady but delicate hand in renewing its beauty, while bending somewhat to the whims of weathering and the charms of the well-used. As on the outside, the manor's interiors are an appealing amalgam of period character and the personal touches of a family who spent years of weekends bringing up the polish of their house without losing its patina.►



The manor house was built largely in the 18th century, although parts date back to the 1600s. Inappropriate reconstruction after the revolution was corrected by the current owners, in the square wing and turret to the left of the main portion. *Above:* Two of the family's four daughters by the moat, which forms a horseshoe around the house.

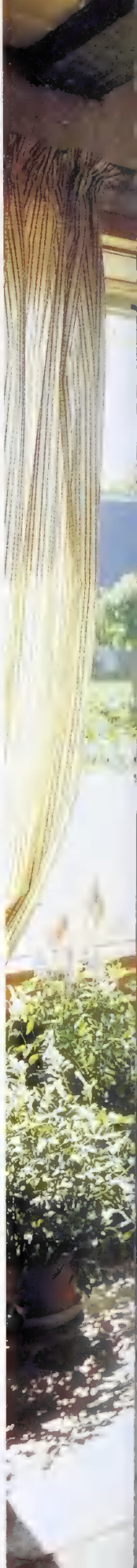
Mood takes precedence over period perfection—much-loved patterns personalize the rooms

Limewashed walls, flagstone floors and timbered ceilings provide authentic texture for rooms decorated with period pieces or skillfully crafted look-alikes. A muted red and blue scheme, taken from the peeling paint of the old corridor walls, is used throughout to visually unify the rooms. Antiques find a comfortable balance with less precious finds. Walls are covered with document-printed cottons (a typically French treatment). It's exactly the juxtaposition of antique richness and relatively uncomplicated lines of 18th-century provincial style that the owners wanted. But their hands-on approach to structural improvements (repairing the roof, refacing the stucco) and decorative fittings (upholstering walls, painting) is what netted a home that bears their own signature. The effect could be translated in a more modest house here.►



Matching-but-mixed pattern gives the living room *(below and above)* a lively quality that contrasts with the simpler surfaces in the dining room *(right)*. Touches like gingham at the windows, occasional upholstered wicker and stacked porcelain soften the formality of the salon's matching 18th-century love seats and the handsome period mirror above the mantel. Candles and small shaded lamps provide subtle lighting when sun no longer warms the spaces. Ocher limed walls and painted grays relieve the overall color scheme in the dining room.









Comfort comes first—a breakfast table with a sunny outlook, a melting color scheme

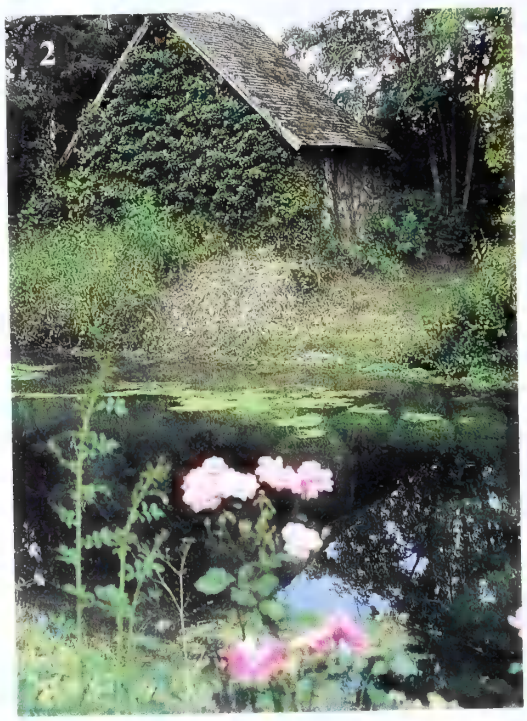
In the guest bedroom, a quilt-covered table by a sunny window seat makes an inviting breakfast or reading area. Hazelnut tans blend with soft reds and blues to create a warm mix of pattern.▶

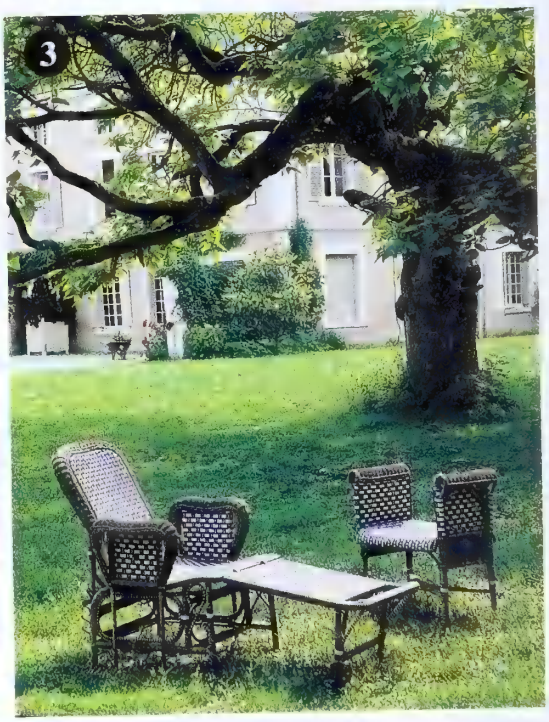


Collected over the years, favored treasures make the home



It is the forthright yet friendly mixes that give this manor its great style. The momentous stands happily by the mundane. Items don't just decorate the rooms. They're infused with personality—because of where they're kept and the fact that people do indeed use them. You can borrow the style yourself. Just take a look at the ways: 1) A lineup of useful crockery on a shallow kitchen armoire adds interest and fills in space near the ceiling beams. 2) The roof and walls of a small outbuilding succumb to the natural enhancement of moss and vines. 3) Rattan with curlicue detail is inviting under an old shade tree; indoors, it relaxes the rooms. 4) Nicely yellowed all-natural objects atop a hall cupboard form a balanced grouping and are handy for use. 5) The master bedroom's striped fabric wallcovering is offset by lively reproduction 18th-century cottons at the window and on the table. Curtains were cleverly devised to hang from window frames so there's no obstruction when the windows open in. The mirror—a bit of boiserie found in an antiques shop—leans casually on the mantel. 6) An outdoor faucet with decorative ironwork. 7) A loose knot gives soft draping to the point of a square cloth. 8) The sun-drenched attic accommodates visiting kids. Its beams and rough walls, assortment of bedsteads (those with gingham testers are from an old convent) and floating foot lockers give it likable character. 9) Jars of shells are stacked in a basket. 10) Vintage store fittings in one of the oldest rooms of the house hold bits and pieces of collections.







Editor MARGARET KENNEDY
Writer ELIZABETH GAYNOR
Photographer MICHAEL DUNNE

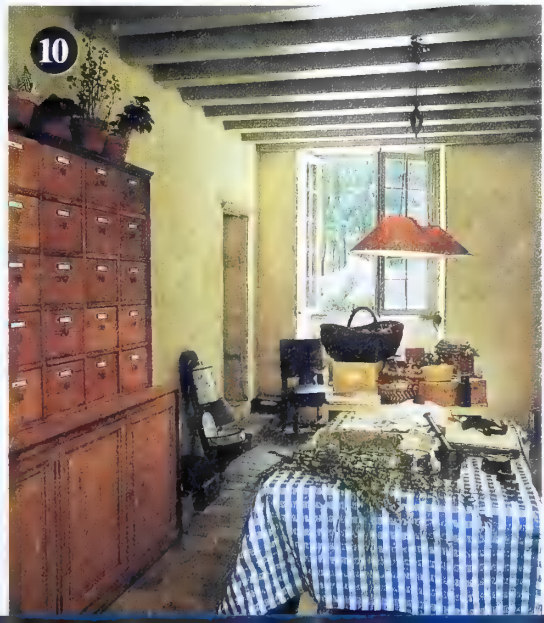

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Made-to-measure oak shelves, c. 1980, marry unobtrusively with an old English pine chest and an antique French sandstone sink in the kitchen. An array of herbs, spices and the evening's cheeses and fruit make an easy still life in the window-lit corner. Modern appliances elsewhere in the kitchen back up the vintage pieces.



Left rustic and worn, the manor's old workrooms perform for today

An ancient brick hearth, formerly used for bread baking, was allowed to remain in its attractive discolored state in a small room now used for sewing and pressing. Simple wood furniture, checked cotton fabrics, old baskets and an overhead pleated lampshade give uncommon charm to the day workroom.■

THE FRENCH LINE

After decades of longing for the authentic French look, fans can now celebrate. Pierre Deux's new 70-piece collection delivers every detail



KARI HAAVISTO

Loving French country rooms has always been easy. It's finding the furniture that's been hard. In the past, choices were limited to high-priced antiques or fuzzy "French Provincial" reproductions. "The French probably wouldn't recognize them," says Michael Dugan, president of Henredon Furniture Industries.

Now, however, Henredon is debuting Pierre Deux French Country, a 70-piece collection copied from 18th- and 19th-century antiques. Such care was taken to choose, study, measure and reproduce each piece that the collection took three years.

Henredon's partners are Pierre Moulin and Pierre LeVec, owners of the 18 Pierre Deux shops around the U.S. In the beginning, the two Pierres (as they are called) were understandably wary about getting involved with reproductions. After all, they had spent 20 years—ever since opening their first New York City shop—showing Americans what real French country furniture looks like. But after talking to Henredon designers, the Pierres reconsidered. "When we saw how they finish a piece," says Moulin, "we knew they had the secret. It's warm, realistic and doesn't look like shoe polish."

Because the collection is based on furniture usually seen in large manor houses, New York designers Stephen Mallory and James Egan, of Stephen Mallory Associates, Inc., wanted a French-looking house as a showcase. They found it in Connecticut. Designed by Francophile Susan Hurwitt, this house, "Hidden Meadow," has all the hallmarks of a French manoir.►



Stephen Mallory *(above, on left)* and James Egan *(next)* decorated this French-style house with Pierre Deux's new French Country furniture by Henredon. Pierre LeVec *(seated)* and Pierre Moulin, who directed the collection, are not exactly newcomers to the reproduction business. For several years they have been producing a few limited-edition copies to sell in their Pierre Deux shops. A couple of examples are the steel-base table, $1,550, and steel chairs, $600 each *(right)*. Cushion fabric, $48 a yard; place mats, $30 each; napkins, $15; plates, $65; soup bowl, $60; glasses, $42; also, Pierre Deux. Wooden bucket, $125, Judith and James Milne, Inc.

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GREAT DESIGN
AT RETAIL



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In the living room, Stephen Mallory and James Egan chose sisal rugs as a calm foil for bright fabrics. Slipper chair, $950; sofa, $2,800; Louis XVI-style chairs, $1,595 each; chair in window, $1,350; heart table, $995; armoire, $15,590; love seat, $2,750; all, Pierre Deux French Country Collection by Henredon. Fabric for sofa, chairs, love seat, $36 to $135 a yard; scarf pillows, $85 each; Pierre Deux. Wheat-sheaf chair, $7,500 for six, Pierre Deux Antiques. Vases for lamps, $1,750 each, Gordon Foster. Coffee table, $2,120, Niermann Weeks for John Rosselli. ►



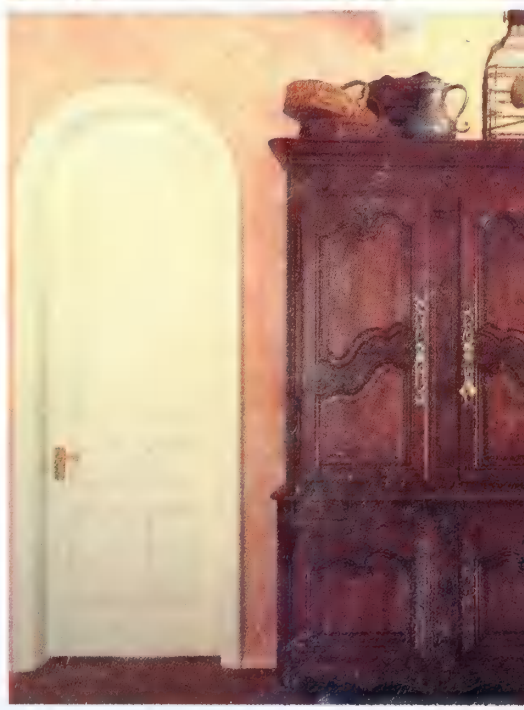


Unlike American country antiques, which tend to the rustic, French country furniture is beautifully crafted. "Craftsmen in the eighteenth and nineteenth centuries kept an eye on what was happening in Paris," notes Pierre LeVec, "but they simplified the design, using less carving and decoration." You can see Parisian influences in the Pierre Deux country furniture in this house. The graceful curving lines of Louis XV show up in the dining table and chairs; the neoclassical lines of Louis XVI define a pair of living room chairs.

It's the very simplicity of country furniture that appealed to Stephen Mallory and James Egan, designers known for their clean-lined, architectural interiors. They always choose furniture—whether contemporary or traditional—to make a room airy and relaxed. "With their high ceilings and imported French mantels, these rooms could have been formal," says Egan, "but the simple furniture plays down the background." The designers also wanted to steer away from the dark colors and busy fabrics long associated with French country style. They chose instead the largest-scale upholstery patterns in the Pierre Deux collection—yellow chintz and red stripes.►

Taking their cues from Court, rural craftsmen copied the lines, but simplified the decoration

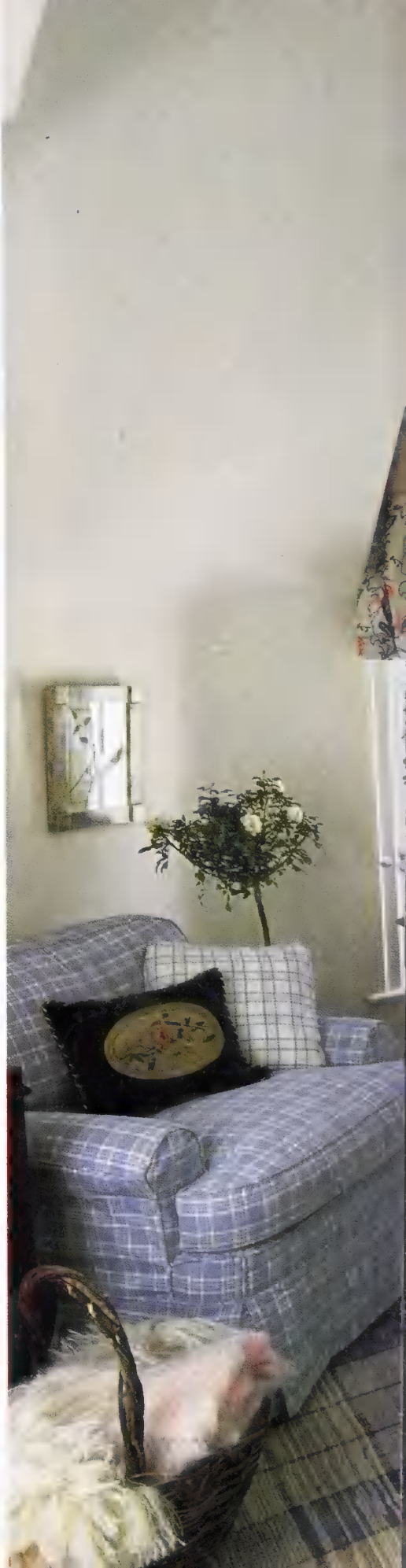




Left: **Table, $2,825; chairs, $1,215 each; both, Pierre Deux French Country Collection by Henredon. Seat-cushion fabric, $30 a yard; window-shade fabric, $45; hurricane lamps, $195 each; pewter plates, $145; goblets, $24 and $28; napkins, $17.50; chandelier, $1,250; all, Pierre Deux. Birdcage, $1,950; jaspé pottery pitchers on mantel and table, $295 to $495 each; all, Pierre Deux Antiques. Painting, $1,500; burlwood compote, $1,800; butter dish, $150; all, John Rosselli. Rug, $12 a square foot, Thos. K. Woodard.** ***Above right:*** **Wood tray, $675, Judith and James Milne, Inc. Antique Dordogne pots, $375 to $450 each, Pierre Deux Antiques. Painting, $495, John Rosselli.** ***Right: Buffet à deux corps,*** **$10,800, Pierre Deux French Country Collection by Henredon. Pewter jug, $300, Pierre Deux. Birdcage, $1,950, Pierre Deux Antiques. Walls, Eric Hill of Celestial Interiors.**

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Besides getting the details right, the success of any reproduction depends, of course, on a good original. In the case of the Pierre Deux French Country furniture, originals were not a problem. Pierre Moulin and Pierre LeVec have one of the best collections of French country antiques in the U.S. And when they didn't have just the right table or chair, they knew where to find one. As for finish, hardware and scale, they retained strict control, even sending antiques to the Henredon factory so they could be copied directly.

All this perfectionism may sound fussy, but the furniture is anything but. It graciously lends itself to the light touch Stephen Mallory likes in decorating. "There really is no way we could be comfortable doing a traditional room," he says. Here, as in the living and dining rooms, Mallory and James Egan have kept furniture to a minimum and have used fabric sparingly—draping lace rather than printed cotton or a floral on the Napoleon III-style steel and brass bed. What *is* traditional in all the rooms is the simply painted or whitewashed walls and simple floor coverings (sisal in the living room, rag carpet in the bedroom).

Whitewashed walls are typical of houses in the French countryside. Susan Hurwitt, who designed the house, chose them to underscore other French elements, like the casement window and the French doors opening to a balcony. These were made locally, but mantels and large doors were found in salvage yards in England and France. ■

Editor CAROLYN ENGLEFIELD
Writer ELIZABETH H. HUNTER
Photographer BILLY CUNNINGHAM

Right: **Club chair, $1,650; dressing table, $1,075; canopy bed, $3,500; dressing-table chair, $1,595; all, Pierre Deux French Country Collection by Henredon. Lace on bed, $15 a yard; dust-ruffle fabric, $30; balloon-shade fabric, $48; plaid on chairs, $42; all, Pierre Deux. Painted chair, $2,400 for four, R. Brooke, Ltd. Painted night table, $1,330, Niermann Weeks for John Rosselli. Quilt, $1,500; rag carpet, $12 a square foot; both, Thos. K. Woodard.** ***Above:*** **Dressing-table accessories, $175 to $1,150; mirror, $3,900; all, R. Brooke, Ltd. Candlestick lamps, $750 a pair; Limited Editions.**

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The joy of French country furniture is that it mixes so naturally with our own country favorites—a Louis XV table with a rag rug, an Iowa quilt on a steel bed

THE BACK PORCH TRADITION

A new cottage in Southampton, N.Y., combines old Shingle Style welcome with second-home comfort ▶







After years of keeping a scrapbook of favorite country places, the owner put all the ideas to work in this warm seaside home





This airy cottage is packed with lessons for summer living. It was built as a guesthouse for a big family and, in just 2,300 square feet, offers well-honed ideas for any second-home plan.

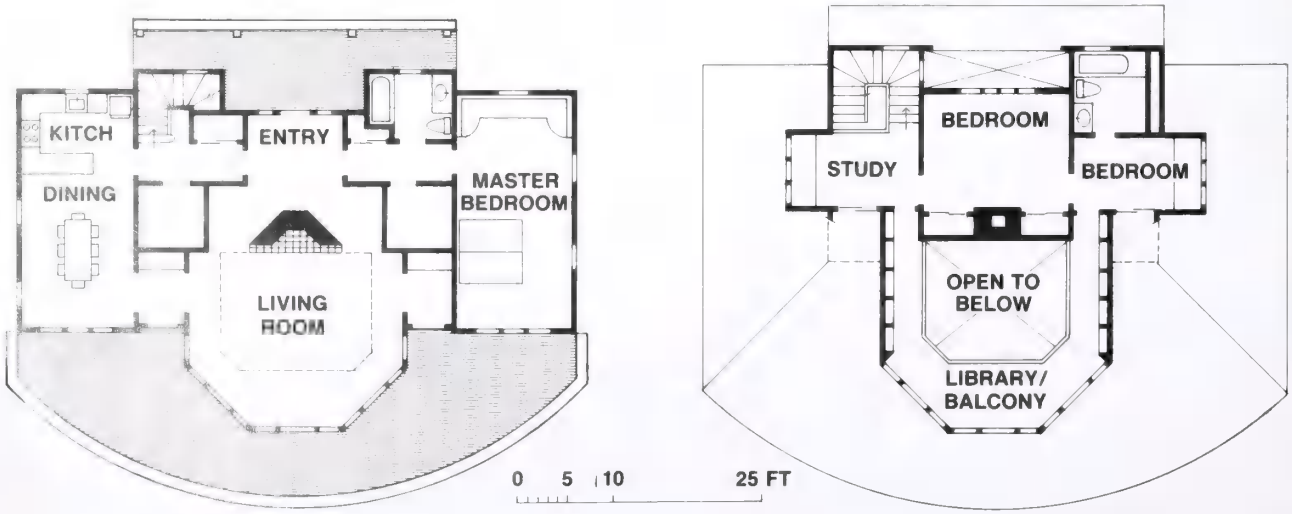
For years, the cottage was a gleam in the eye of Doris Magowan. She kept a scrapbook full of ideas drawn from country houses she'd lived in and visited over the years. Then, a decade ago, after buying the main house, she began the design for the guesthouse and its gardens. "Working on the guesthouse with Mother was great fun," says one of her sons, Mark Magowan, vice-president of Abbeville Press. "She's had years of experience in country living. She plans a house from the closets out." In addition to insisting on generous storage, Doris Magowan wanted a large, friendly porch and a double-height living room with a usable balcony. With five sons and 12 grandchildren in the family, ample and flexible sleeping quarters were a necessity.

"Mother and I wanted a look for the house that would suit local traditions," Mark Magowan says. "Within five minutes of talking with James Volney Righter, I knew he was the right architect for us. I was impressed with his ability to provide fresh interpretations of local styles that were not strict copies."

Here, to recall the gracious Shingle Style houses once common to this area, Righter chose natural wood shingles and a variety of window forms, including an arch over the entrance. He then updated those features to meet the family's needs. For example, he used oversize dentils around the porch eaves so that the spaces in between can vent the roof. Inside, an informal arrangement of rooms—with the kitchen open to the dining room—suits today's entertaining. Parties flow easily from the dining room to the large living room and onto the porch.

There's no doubt that the cottage is comfortable. All summer long it's "booked" by the family, and according to Mark Magowan, friends who come to dinner settle into the deep easy chairs and never want to leave.►

Like its Shingle Style neighbors, this guest cottage does not require air conditioning. To keep breezes moving, all the main rooms were planned with more than one exposure *(see plans, below)*. In the double-height living room *(opposite)*, high windows above the interior balcony bring in direct light and vent out hot air as it rises. Flowered chintz upholstery and a Portuguese needlepoint rug (from Stark Carpet) add a breezy country touch. The generous living room, which faces Heady Creek, takes up most of the house, but there are still plenty of places to sleep *(above)*.





A garden turns sentimental with a latticed gazebo, white picket fence and English cottage flowers

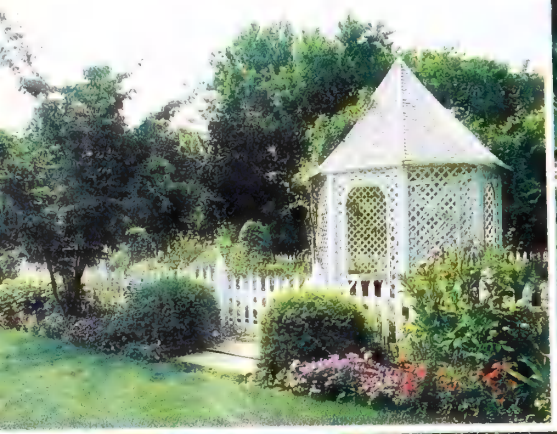
Working with the late Robert Welsh, a landscape designer, Doris Magowan applied her experience with other country places' to transform the property's fields into a romantic garden. Flowers planted in loose drifts recall the English gardens she loves to visit. Although the Magowan garden lacks tall trees, it looks as though it has been there for generations. Doris Magowan attributes this timeless quality to a rich mix of perennials and annuals and to the traditional structures.

The garden did not appear instantly. "We took the time to observe and become familiar with the property," says Doris Magowan. To handle one spot that was always boggy, she excavated. The puddle then became a lily pond surrounded by day lilies, astilbe, rosa rugosa and loosestrife.■

—SUSAN ZEVON

Photographer JUDITH WATTS WILSON

FOR MORE DETAILS, SEE PRODUCT INFORMATION







The bountiful cutting garden is filled with white cleome, pink cosmos, mauve ageratum and white veronica. Garden structures like the ones here can be built by local carpenters or ordered in kit form. "It's an inexpensive way of giving a new garden a feeling of timelessness," says Mark Magowan.



THE FRENCH TABLE

Fashion designer Bernard Perris's sit-down style begins with bistro chairs, handmade pottery and that celebrated light

Outdoor entertaining is something the French do best. Case in point: Bernard Perris's table under the Provençal sun. The setting is simplicity itself. Shades of blue mix with beige and white for a casual turn on tradition. Canvas deck chairs sit comfortably with woven bistro chairs. Turquoise dinnerware plays against crisp faience cachepots filled with garden blooms. Beneath it all, a wispy cloth. The key? Pick a single color theme and bring out your French favorites. Here, Perris's 19th-century *mas,* with its dusky blue shutters and its white doors, provided inspiration. Open the doors, and an afternoon party naturally flows from living room to courtyard and back.■

Writer SUSAN INGLIS
Photographer MICHAEL DUNNE

Perris, who bought this house in 1984, enlisted the help of architect Hugo Bosc for a few additions—a new set of doors *(far right)*, for instance. The house was built in 1873, of a local stone, on the ruins of an 18th-century house. Like the dovecote *(below)*, it has the *génoise* roof so typical of the region. Cloth, dinnerware, bistro chairs; all, Ebène in Saint-Rémy.









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A dome of puff pastry caps chef Marc Haeberlin's fragrant mussel soup at l'Auberge de l'Ill in Illhaeusern, France.

NEW TASTE OF ALSACE

Known for its hearty German influence, Alsatian fare is getting lighter and healthier—thanks to two innovative chefs who are changing the rules. Here's how they cook ►



Alsace's lightened cuisine proves that even earthy lentils and cabbage can taste sophisticated



Tucked away in northeastern France, between the Vosges mountains and the Rhine River, is the province of Alsace, where the cuisine has been strongly influenced by Germany, France's neighbor to the east of the Rhine. In Alsace, kugelhopf nestles beside croissants on the breakfast table, and spaetzle is as natural a side dish as *pommes frites.* Ingredients traditionally thought of as Teutonic—like caraway, aniseed, kirsch and juniper—flavor all manner of Alsatian dishes, from frogs' legs to plum sauce. But it is probably this proximity to Germany that has won the Alsatian table its reputation for being heavy and rustic. Beer steins alongside platters of sauerkraut and sausage are the images that come to mind. But while the Alsatian larder might indeed be represented by cabbage and pork, it has evolved in recent years into one of the most sophisticated cuisines in all of France. In response to the inventive lessons of nouvelle cuisine and the demand for lighter, healthier, more refined fare everywhere, a younger generation of Alsatian chefs has trimmed the heftier *plats,* while cooking with love and respect for native ingredients and classic dishes.►



Sautéed chicken breasts turn into a company special *(left)* when Marc Haeberlin adds the earthy flavor of wild mushrooms. Serve with a light, fruity Pinot Noir. *Above right:* Haeberlin uses rustic lentils as a foil for the natural sweetness of pork loin and the richness of quail eggs, tossed together in a warm salad.



Dandelion salad *(left)* features smoked herring, a poached egg, chèvre "packets," croutons and potato chips. Serve with a Tokay d'Alsace. *Right:* Rites of spring, chez Haeberlin, mean lamb, fresh morels and asparagus. Serve with a Pinot Noir. All linens this page from Manufacture d'Impression sur Etoffes, in France.







Championing this new cuisine are 34-year-old Marc Haeberlin at l'Auberge de l'Ill in Illhaeusern *(opposite, center),* with his father, chef Paul Haeberlin *(right),* and uncle, host-maître d' Jean-Pierre *(left),* and 30-year-old Michel Husser at Hostellerie du Cerf in Marlenheim *(below, right),* with his father, chef Robert Husser. Marc Haeberlin's lightened fare bows to tradition with a new angle. This chef's idea of strudel is not one big hulking roll of pastry, but a jewellike plum-filled package on a pool of raspberry sauce. Michel Husser also nods to northeastern French classics, but then updates them. The new Alsatian table is perhaps best exemplified by Michel's translation of the regional dish choucroute garnie. He uses juniper-scented lean pork loin instead of rich sausages. A "package" of sauerkraut wrapped in a cabbage leaf accompanies the pork. Husser's version won't replace traditional sauerkraut and sausage, but it's sure healthier.►



Updating a classic: Michel Husser's contemporary choucroute garnie *(top)* mixes a steamed cabbage packet, a crisp potato pancake and lean pork loin. Husser's warm salmon and sorrel salad *(above)* is garnished with peppery nasturtium blossoms. *Below right:* Succulent oysters perched on warm bite-size potato slices are Michel Husser's idea of a tasty first course. Serve with a chilled crisp Alsatian Riesling.





Intensely flavored, fruity desserts—like fresh cherry crepes—are a trademark of the new Alsatian table



Marc Haeberlin's streamlined strudel: a plum-filled pastry package is set off by a tangy raspberry sauce and framed with tiny hearts *(above)*. The hearts are easy to make—see recipe section for directions.



Haeberlin uses thin slices of *pain d'épice* (French gingerbread) to line ramekins for spicy charlottes *(above)*. Store-bought gingersnaps can be used instead of *pain d'épice*. Serve the unmolded charlottes with a plum-and grape-studded custard sauce and crisp almond *tuiles* filled with fruits soaked in Gewürtztraminer.





Michel Husser's juicy baked pear *(left)* is cloaked in a sweet, glossy caramel sauce that marries well with homemade ice cream. Husser's crepe-wrapped "beggar's purse" *(above)* holds riches: sweet cherries combined with a luscious pastry cream. Serve with raspberry sauce (designed with a web of custard sauce) and vanilla ice cream.■

—SARAH BELK
Photographer JOHN DOMINIS

RECIPES BEGIN ON PAGE 114
FOR MORE DETAILS, SEE PRODUCT INFORMATION



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Dennis Macneil, chef at New York's Sofi, selects a crisp Alsatian Pinot Blanc for his roast chicken and fries.

WINE & GOOD SPIRITS

By KAREN MacNEIL

EASYGOING WINES TO DRINK WITH HEARTY FARE—FROM POT-AU-FEU TO HAMBURGERS AND FRIES

FRENCH FLAVOR

When it comes to casual food and wine, the French are, of course, clever. They drink bistro wines. Stylish yet simple, lip-smackingly affordable, the wines served in France's bistros are a delicious way to live well with a small pocketbook. We're talking about tasty stuff, country-style stuff, the kinds of wines that come right out and say: "*Take me. Drink me. I'm yours.*" Bistro-style wines are gutsy enough to stand up to a pot-au-feu or a beef stew. They're also playful. The French attitude is: Why drink something familiar when you can be pleasantly surprised? So try one of the bistro-style wines below. They've all got surprising pizzazz.

- **Pinot Blanc.** If you like Chardonnay, wait until you taste Pinot Blanc. Simple, refreshing, with ripe pear and vanilla flavors. Try the Trimbach 1986 (about $8) or the Hugel Cuvée Les Amours 1985 (about $9).
- **Mâcon-Villages.** Macon wines are clean and round—the kind of easy wine just made for lounging around on Sunday afternoons. Terrific with fish soups and all seafood. Try the Kermit Lynch 1987 (about $9.50).
- **Beaujolais.** Beaujolais is fruity and soft, and always served with a chill on it. Try Georges DuBoeuf's or Mommessin's Morgon, Brouilly or Fleurie—all 1987, about $8 to $11.
- **Chinon.** The spicy, cherry, toasty flavors of a good Chinon are perfect for charcuterie and cheese. The 1986 Les Gravières from Couly-Dutheil (at $12) is scrumptious.
- **Côtes du Rhône.** Jammy, supple and intense—nothing is better with a rich beef stew. Try the Cru de Coudoulet from Château de Beaucastel (1985, about $10) or the Côtes du Rhône from Jaboulet (1985, $8) or Guigal (1985, $9).
- **Sparkling wine.** Try the new Bouvet Rubis—a red sparkling wine from the Loire valley (about $12)—with tarte Tatin.
- **Port.** A glass of port with a rugged country pâté, grilled sausages or even French onion soup is heaven. Try the Late Bottled Vintage Port, 1982 or '83 (a light, silky style), from Croft or Taylor Fladgate (about $14).



ALL PHOTOS, KAREN SCHULD

A fresh, fruity Beaujolais goes just as well with bistro fare. Apple pie is the all-American finish.



AMERICAN STYLE

American "bistro food" means old-fashioned pork chops and mashed potatoes, hamburgers and slow-simmered baked beans. Wines that work best with them aren't fancy or fussy. Think American Riesling, Gamay and Syrah, in addition to:

- **Vin Gris.** This white wine made from the red Pinot Noir grape has rich, crisp flavors. Try Sanford's 1987 (about $8) or the 1985 Eyrie Pinot Gris from Oregon.
- **Chenin Blanc.** Try Girard's 1986 and Pine Ridge's 1987 (both about $7.50)—they're bursting with fruit.
- **Zinfandel.** Zin's flashy spice and berrylike flavors make it a bistro benchmark. Two favorites: Sutter Home (1985, $6.50) and Quivira (1985, $8).■

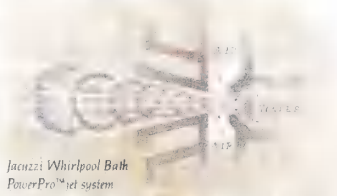
Karen MacNeil is a New York wine and food writer and consultant.

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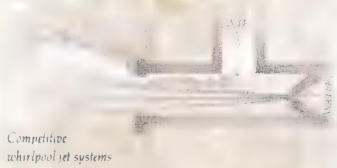


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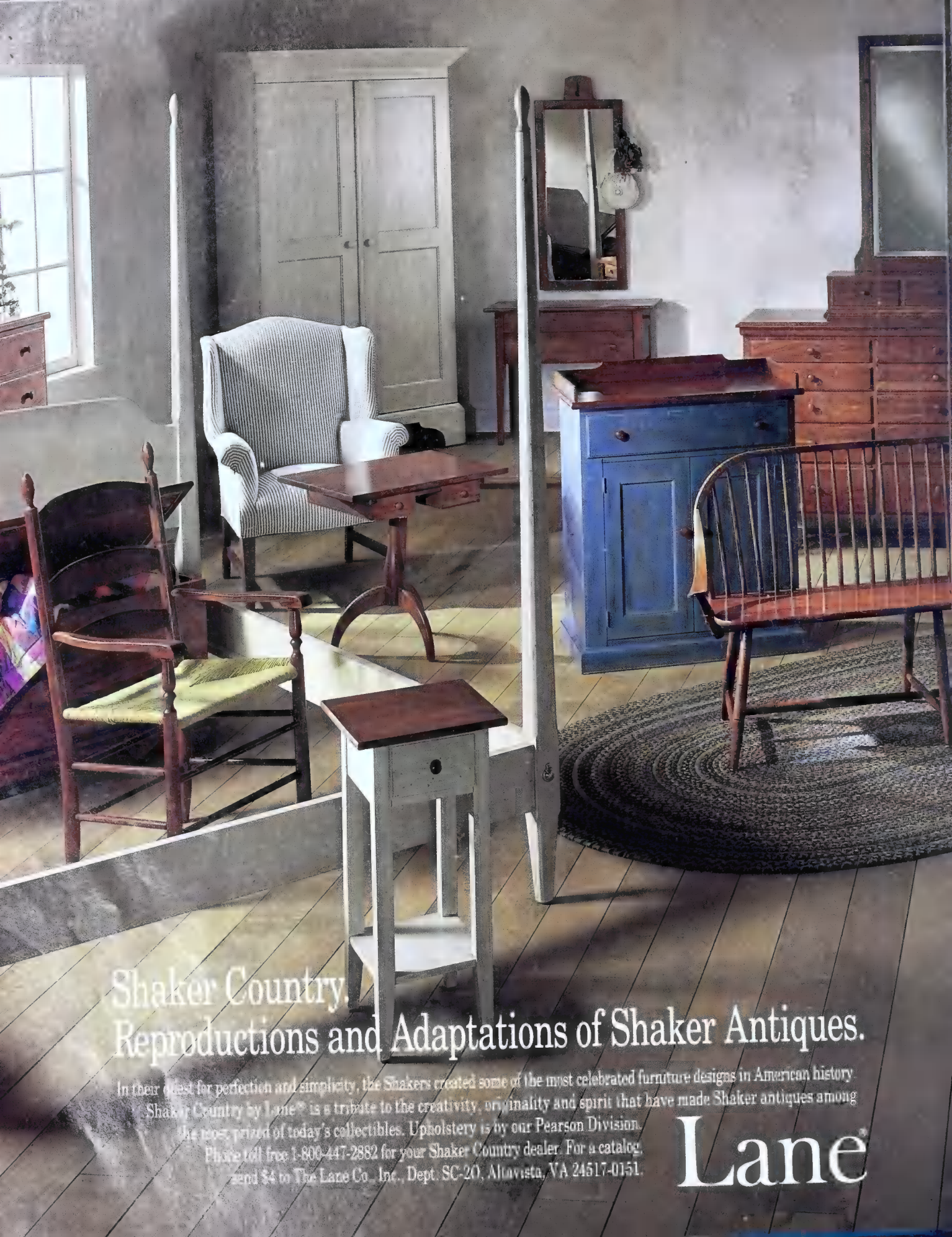
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CLOSE-UPS

By PHYLLIS BARTLETT

DECORATING WITH FOUND OBJECTS



Etched-glass pantry doors conjure 19th-century charm in this French kitchen *(below and page 62)*. Imagine similar doors opening onto a balcony or dividing an entryway from the living areas. Cost: from $1,200 at U.S. sources.

CLOSET ROMANCE

Give new closets a period look *(above)* by installing doors rescued from old armoires. These doors can be retrieved from salvage yards. Or, try shops that specialize in architectural elements, such as Urban Archaeology, Ltd., 285 Lafayette St., New York 10012. For another view of this room, see page 60.





MANTEL'S NEW MISSION

For an orangerie-turned-living room *(page 67)*, Marie-Sol de la Tour d'Auvergne kept the decorating simple. Focal point: a vintage stone mantel found in a salvage yard. Alternatives are a made-today version molded from recycled marble or a wood reproduction in Provençal style. Ornaments? Simply a basket of flowers and Marie-Sol's ingenious candles. These are set into goblets and surrounded by potpourri. When the candles are lit, you get the fragrance of a garden.



Travel buff's alert: All the old mantels, stair rails, doors and other details *(left)* in the newly built manoir on page 84 were acquired in France and England. Says designer Susan Hurwitt, "Even with shipping costs, these were such marvelous finds that they more than paid for my trip!"

BOTTOM LEFT, BILLY CUNNINGHAM. ALL OTHERS, MICHAEL DUNNE

CARTOON ART

The generous front hall of a French manor house *(page 74)* called for large-scale art. Solution: a "cartoon," or painted canvas design for a tapestry found in an antiques shop or estate sale. You can still find these cartoons in out-of-the-way places. ■



FOR MORE DETAILS, SEE PRODUCT INFORMATION

QUICK COOK

FAST FRENCH: A SOUTH-OF-FRANCE FEAST IN RECORD TIME

Provençal food is hearty and robust, and its down-to-earth unfussiness makes it easy to love. This month's menu comes to us from Wayne Nish, chef at New York's La Colombe d'Or. Serve the pasta as a starter, then offer green beans with the chicken. Pour a hearty red Côtes du Rhone and savor. Menu serves 4. —SARAH BELK

PASTA WITH TOMATO CREAM

1 cup heavy cream
2 fresh plum tomatoes, peeled, seeded and chopped
2 tablespoons tomato paste
1/2 small yellow onion, peeled and finely diced
1/2 teaspoon salt
Pinch of ground red pepper (cayenne)
1/2 pound fusilli, ziti or medium size pasta shells
1/2 cup freshly grated Parmesan cheese
Freshly ground black pepper, to taste

☐ In a large, heavy skillet over medium heat, bring first 6 ingredients to a boil. Continue to boil, stirring frequently, until reduced to about 1-1/4 cups. Taste, adding more salt or red pepper as needed. (*Note:* Sauce should be spicy.)

☐ Cook pasta according to package directions; drain thoroughly. Toss pasta with tomato cream sauce and serve with cheese and pepper.

CHICKEN WITH RED WINE AND ROSEMARY

2 cups chicken broth, preferably unsalted
1 cup dry red wine
2 teaspoons dried rosemary
1 to 3 tablespoons olive oil
8 medium-size (about 2 pounds total) boneless chicken breast halves, preferably with skin
4 to 6 tablespoons unsalted butter, chilled, cut into 1/4 inch dice
1/4 cup Niçoise olives, pitted



☐ In a medium saucepan over medium-low heat, combine broth and wine and reduce to 3/4 cup. Add rosemary, cover and set aside.

☐ In a large skillet over low heat, heat 1 tablespoon olive oil. Add half the chicken and cook 8 to 10 minutes. Turn chicken and cook 3 to 5 minutes more, or until no pink remains when pierced in thickest part. Transfer to a plate and cover. Repeat with remaining chicken, adding more oil, if needed. Cover and keep warm.

☐ Return sauce to a boil; remove from heat. Add 4 tablespoons butter, bit by bit, whisking constantly. (For a richer sauce, whisk in 2 more tablespoons butter.) Add olives.

☐ Cut breasts into 1/2-inch-thick diagonal slices; serve with sauce. Makes 3/4 cup to 1 cup sauce. (*Note:* Sauce thickens slightly as it cools. The texture and flavor are best when sauce is served just above room temperature.)

HONEY-BAKED APPLES WITH ICE CREAM AND BERRIES

2 tart cooking apples, peeled, cored and cut into eighths
2 tablespoons unsalted butter, melted
2 tablespoons honey
1 pint vanilla ice cream
1 pint raspberries or strawberries

☐ In a 9-by-13-inch baking pan, toss apples with butter and honey. Cover with foil and bake in a preheated 350° F oven 20 minutes, or until tender but not mushy. Remove from oven and keep covered until ready to serve.

☐ Serve warm apples with ice cream and berries. Ladle pan juices over apples.■

BRIAN CALLANAN



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GOURMET-STYLE MICROWAVING

By MARCIA CONE and THELMA SNYDER

A MICROWAVE HOLLANDAISE TURNS ANY FISH OR CHICKEN FILLET INTO A ROUSING GOOD DISH—FAST

Good sauce has always been a cook's crowning touch, adding flavor and texture while heightening whatever it accompanies. Microwave sauces are easy to make and virtually foolproof—especially with the latest gadget: a plastic whisk that you leave in the sauce as it cooks. Whisking redistributes the hot mixture for even cooking, so you need not worry about scorching. In less than five minutes, you get a special sauce to jazz up the everyday meal or put sparkle into party dishes. Try our California-style hollandaise, for example. It's great with everything from grilled fish to poached eggs.

LIME-RED PEPPER HOLLANDAISE SAUCE

Try this sauce with grilled or smoked fish, chicken or vegetables.

- **8 tablespoons (1 stick) unsalted butter**
- **1 tablespoon water**
- **2 tablespoons fresh lime juice**
- **3 egg yolks, beaten**
- **1 teaspoon grated lime zest**
- **1/4 teaspoon ground red pepper (cayenne)**

☐ In a 4-cup glass measuring cup, microcook butter on high 2 minutes, or until completely melted.

☐ Add water, lime juice and egg yolks, and beat until smooth. Microcook on medium 1 minute, then whisk well. (The sauce will appear curdled, but after beating it will become smooth.) If sauce is still not thick enough, microcook on medium 30 seconds more. Beat in lime zest and red pepper. Makes 1 cup.

CHOCOLATE CUSTARD SAUCE

This silky-smooth sauce is terrific with fresh berries, poached pears or pound cake.

- **1 cup milk**
- **1 ounce semisweet chocolate or white chocolate**
- **3 tablespoons sugar**
- **3 egg yolks, lightly beaten**
- **1 teaspoon vanilla or rum extract or orange-flavored liqueur**

☐ In a 4-cup glass measuring cup, combine milk, chocolate and sugar. Microcook on high 3 to 4 minutes, or until melted.

☐ Add egg yolks slowly, in a steady stream, to chocolate mixture, whisking constantly. Microcook on high 1 minute, then whisk to blend. If sauce is still not thick enough, microcook 30 seconds more and beat until smooth.

☐ Stir in vanilla; cool to room temperature. Press a sheet of plastic wrap on top of sauce to prevent "skin" from forming. Makes 1-1/2 cups. (*Note:* Sauce may be made up to 2 days ahead and refrigerated.)

BROWN-SUGAR CARAMEL SAUCE

We love this sauce with cinnamon ice cream or plain carrot cake.

- **1/2 cup firmly packed dark brown sugar**
- **1/2 cup heavy cream**
- **2 tablespoons light corn syrup**

☐ In a 4-cup glass measuring cup, combine all ingredients and whisk to blend. Microcook on high 2 minutes, then whisk to redistribute. Microcook on high 1 minute more and whisk again. Microcook on high another minute, or until slightly thickened and caramel-colored. Whisk mixture well until it stops boiling. The sauce will thicken as it cools. Makes 3/4 cup. (*Note:* Sauce can be made 1 day ahead and refrigerated. Bring to room temperature by heating on high for 1 minute.)

SAVORY RASPBERRY-MINT SAUCE

This minty, fruity barbecue sauce is terrific with grilled chicken or fish.

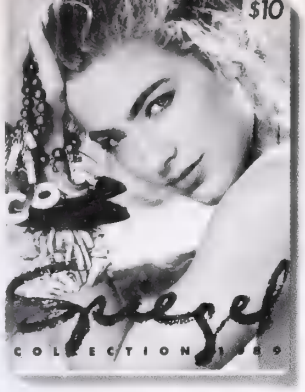
- **1 clove garlic, minced**
- **2 tablespoons unsalted butter**
- **1/4 cup ketchup**
- **1/4 cup firmly packed light brown sugar**
- **2 tablespoons raspberry vinegar**
- **1 tablespoon Dijon mustard**
- **1 cup fresh raspberries (or use thawed frozen whole berries)**
- **2 tablespoons slivered fresh mint**

☐ In a 4-cup glass measuring cup, combine garlic and butter and microcook on high 1 minute, or until melted.

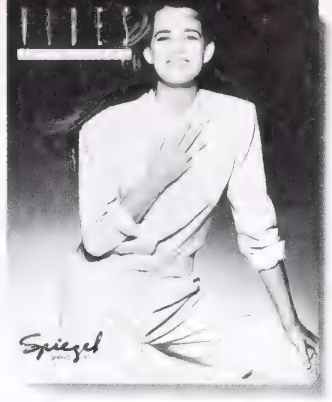
☐ Stir in ketchup, sugar, vinegar and mustard. Microcook on high 2 minutes and whisk well. Microcook on high 1 minute. Add raspberries and mint. Makes 1 cup.■

UTENSIL TIP

The Jentl whisk by Bardesco just fits into a 4-cup glass measuring cup. It is designed with the microwave in mind: The heavy-duty plastic allows you to leave the whisk in the sauce while it cooks—and, of course, the handle never gets hot. Available at Williams-Sonoma by mail (415-421-4242).



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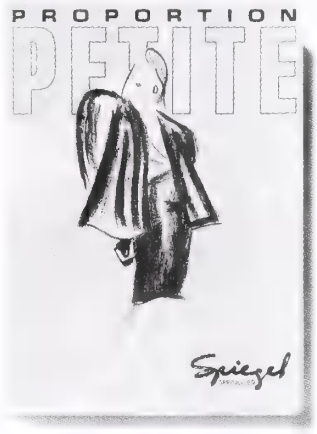


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NEW TASTE OF ALSACE

Continued from page 104

SOLE, MUSSEL AND CABBAGE "SOUP" WITH PASTRY

Soup:

- 1 cup dry white wine
- 1 cup crème fraîche
- 1-1/2 pounds mussels, in the shell, scrubbed
- 3 tablespoons unsalted butter
- 1/3 cup finely chopped carrots
- 1/3 cup finely chopped celery
- 1/3 cup finely chopped leeks
- 1/2 head Savoy cabbage, cored, tough outer leaves finely chopped
- 1/8 teaspoon curry powder
- 1/2 teaspoon salt
- 1/4 teaspoon freshly ground pepper
- 1 8-ounce sole fillet

Pastry:

- 3 sheets of prepared puff pastry
- 1 whole egg plus 1 yolk
- Pinch salt
- Few drops water

☐ In a medium nonaluminum saucepan over medium heat, bring wine to a boil. Add crème fraîche and return to a boil. Add mussels, cover and cook 2 minutes, or just until the mussels open. Let mussels cool and shuck. Discard shells and reserve mussels and cooking liquid.

☐ In a medium saucepan over low heat, melt butter and cook carrots, celery, leeks and cabbage 2 to 3 minutes, or until they begin to soften. Add mussel cooking liquid and cook over medium heat 5 minutes. Add curry, salt and pepper.

☐ Cut sole fillet in half lengthwise, then into 8 equal pieces. Divide sole and mussels evenly among four 2-cup-capacity heatproof soup bowls. Ladle diced vegetables and broth over fish, but do not fill bowls, or pastry will be soggy.

☐ Cut 4 rounds of puff pastry to fit soup bowls, allowing at least 1 inch to hang over lip of each bowl. Wet lip of each bowl with water, and press pastry to outsides of bowl. In a small bowl whisk together remaining ingredients for egg glaze. Brush pastry lightly with egg glaze and repeat with a second layer of glaze. In a preheated 400° F oven, bake 15 minutes, or until pastry is puffed and nicely browned. Serves 4.

PLUM STRUDELS

- 2 pounds plums, pitted and thinly sliced
- 1/4 cup currants
- 1/2 cup brandy
- 3/4 cup sugar
- 10 sheets phyllo dough, thawed
- 8 tablespoons unsalted butter, melted
- 1/3 cup dry unseasoned breadcrumbs
- 1 whole egg plus 1 yolk
- Pinch salt
- Few drops water
- 1-1/4 cups raspberry sauce (recipe follows)
- 1/2 cup heavy cream

☐ In a large bowl combine plums, currants, brandy and sugar. Set aside, covered, 1 hour. Drain; discard liquid.

☐ Stack phyllo sheets and cut into quarters. Working with 1 quarter at a time, butter well 1 sheet of phyllo (shorter end facing you). Add 4 more layers, buttering each well. Sprinkle top with breadcrumbs. Place 1/2 cup fruit mixture in center of phyllo. Fold corners toward center to form a square. Fold in second set of corners to form an oval; brush edges with butter, as needed, to seal. Repeat, to make 8 strudels. Place packets, seam side down, on a lightly oiled baking sheet.

☐ In a small mixing bowl whisk whole egg, yolk, salt and water until combined. Brush strudels with glaze. In a preheated 400° F oven, bake 30 to 35 minutes, or until golden brown. Serve strudels on raspberry sauce. With a pastry tube, dot heavy cream in a circle around each strudel, and pull a knife through to form hearts. Serves 8.

RASPBERRY SAUCE

- 1-1/2 pints raspberries
- 1/4 cup plus 1 tablespoon confectioners' sugar

☐ In a food processor or blender puree raspberries and sugar. Taste, and add more sugar, if needed. Strain and transfer to an airtight container until ready to use. Makes 1 cup.

MEDALLIONS OF PORK WITH JUNIPER CREAM, SAUERKRAUT AND POTATO CAKES

Potato cakes:

- 3/4 pound Idaho potatoes, peeled, washed and placed in a bowl of cold water
- 1 large yellow onion, finely chopped
- 1 egg
- 1 tablespoon finely chopped fresh Italian parsley
- Salt, freshly ground pepper, to taste
- 1/8 teaspoon freshly grated nutmeg

Sauerkraut packets:

- 5 quarts water
- 2 tablespoons kosher salt
- 6 whole green cabbage leaves, each about 7 inches in diameter
- 14 ounces sauerkraut

Pork medallions:

- 1 boneless pork tenderloin (about 3/4 pound), trimmed
- Salt, freshly ground pepper, to taste
- Flour, to dust
- 4 tablespoons (1/2 stick) unsalted butter, clarified
- 1/4 cup dry white wine
- 2-1/2 cups heavy cream
- 20 whole juniper berries

☐ Prepare pork: Season pork with salt and pepper, dust lightly with flour. In a large skillet over high heat, heat butter. Add pork and sauté 8 minutes, turning frequently. Lower heat to medium and cook until pan juices have evaporated and meat thermometer registers 160° F. Add cream and boil about 1 minute, or until thick enough to coat the back of a spoon. Add juniper berries and season with salt and pepper, if desired.

☐ Make potato cakes: Pat potatoes dry, then grate coarsely. In a large bowl combine grated potatoes, onion, egg, parsley, salt, pepper and nutmeg. Form into uniform cakes, about 2-1/2 inches in diameter. In a large skillet over medium-high heat, warm remaining 1/4 cup clarified butter. Add potato cakes and cook 1 minute on each side, or until cakes are golden brown and hold together. Do not overcook, or potatoes will become bitter. Keep cakes warm in a preheated 325° F oven (up to 30 minutes).

☐ Prepare cabbage: In a large pot bring water and salt to boil. Add cabbage leaves and cook 3 minutes, or until pliable but not soft. Drain, refresh under cold running water, and pat dry. Trim off 1 inch of the tough stem. Working with 1 leaf at a time, place leaf in a 6- to 8-ounce ladle. Fill leaf halfway with sauerkraut and fold to enclose completely. Remove from ladle and place, seam side down, in a vegetable steamer. Repeat with remaining cabbage. Steam packets 8 minutes, or until tender.

☐ To serve, cut cabbage bundles in half and place on plates with potato cakes. Ladle some of the sauce onto each plate and top with three 1/4-inch-thick slices of pork. Serves 6.

SALMON SALAD WITH SORREL AND SPINACH

- 2 scallions, thinly sliced
- 2 medium-size ripe tomatoes, peeled, seeded and diced
- 3 tablespoons olive oil
- 1/2 pound spinach, trimmed and chopped
- 1/4 pound tender young sorrel, trimmed and chopped
- 1 pound skinless salmon, cut into 1-inch fillets, poached and kept warm
- Salt, freshly ground pepper, to taste
- 2 tablespoons finely chopped fresh chives, to garnish
- 4 nasturtium blossoms, to garnish

☐ In a large skillet over medium-high heat, simmer scallions and tomatoes in olive oil 1 minute, or until slightly softened. Add chopped spinach and sorrel and cook until slightly wilted. Divide among 4 plates, top with salmon; season with salt and pepper and garnish with chives and nasturtiums. Serves 4.

SALAD WITH GRATINEED OYSTERS ON POTATOES

- 1 to 2 pounds small new potatoes, peeled, sliced 1/2 inch thick (you will need 36 slices) and placed in bowl of cold water
- 3/4 cup milk
- 2 whole heads of garlic, cloves separated and peeled
- 3 tablespoons whole-grain mustard
- 3-1/2 tablespoons unsalted butter
- 6 tablespoons fine, dry unseasoned breadcrumbs
- 2 shallots, peeled and finely chopped
- 3 tablespoons red-wine vinegar
- 1/4 pound mixed salad greens, such as red-leaf and Bibb lettuces, radicchio and watercress
- 2 Belgian endives, cut lengthwise and julienned
- 1/4 cup olive oil
- Salt, freshly ground pepper, to taste
- 2 tomatoes, peeled, seeded and diced
- 36 oysters, scrubbed and shucked, with 1/2 cup oyster liquor reserved

☐ In a medium saucepan cover potatoes with salted water and bring to a boil. Lower heat to medium and simmer potatoes 5 minutes, or until just tender. Drain potatoes and refresh under cold running water to stop the cooking. Drain on a towel until ready to use.

☐ In a small saucepan over medium heat, bring milk to a boil. Lower heat and cook garlic, covered, 10 to 12 minutes, or until soft.

☐ In a food processor or blender, puree garlic, milk, mustard, butter and 6 tablespoons breadcrumbs. Set aside.

☐ Strain oyster liquor through cheesecloth. In a small saucepan over low heat, combine oyster liquor, shallots and vinegar, and bring to a boil.

☐ In a large bowl toss lettuces and endive with olive oil to coat; season with salt and pepper.

(Continued on page 116)


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NEW TASTE OF ALSACE

Continued from page 114

Divide greens among 6 plates; arrange diced tomato around each salad.

☐ Place oysters on potato slices on a lightly oiled baking pan and coat each oyster with 1 teaspoon garlic puree. Broil 4 inches from preheated broiler, 3 minutes, or until breadcrumbs are golden brown. To serve, place 6 oysters around each salad, drizzle oysters with vinaigrette. Serves 6.

CHICKEN WITH REDUCED BUTTER SAUCE AND WILD MUSHROOMS

4 boneless, skinless chicken breast halves (about 3/4 pound)
Salt, freshly ground pepper, to taste
1 tablespoon butter
1 cup unsalted chicken stock (preferably homemade)
8 tablespoons (1 stick) cold unsalted butter
Chopped fresh parsley, to garnish
1/2 pound wild or domestic mushrooms, washed, stemmed and sautéed in 3 tablespoons butter

☐ Season chicken breasts with salt and pepper. In a medium saucepan over low heat, melt butter. Add chicken breasts. Raise heat to medium and cook 2 minutes. Turn chicken and cook 1 minute longer.

☐ Pour off fat, add stock. Cover and simmer 8 minutes, or until no pink remains when chicken is pierced in thickest part. Remove chicken, cover and keep warm.

☐ Raise heat to high and reduce stock to 1/4 cup. Lower heat to medium, whisk butter into reduced stock and season to taste.

☐ To serve, ladle 2 tablespoons sauce onto each plate. Slice chicken thinly and fan onto plate. Garnish with parsley and warm mushrooms. Serve immediately. Serves 4.

SALAD WITH PORK TENDERLOIN, GOOSE LIVER AND LENTILS

Lentils:
2 cups water
1 teaspoon salt
3/4 cup dried lentils

Pork tenderloin:
Salt, freshly ground pepper, to taste
1 pork tenderloin (about 3/4 pound), trimmed
4 tablespoons (1/4 stick) unsalted butter, clarified

Salad:
2 tablespoons red-wine vinegar
Salt, freshly ground pepper, to taste
4 tablespoons olive oil
1/4 pound curly chicory, trimmed, rinsed well and dried
4 quail eggs, broken into a ramekin
1 5-ounce tin of goose liver (sold as *"bloc de foie gras d'oie"*), optional
Carrot slices, fluted and blanched, to garnish (optional)
Fresh chervil sprigs, to garnish

☐ Prepare lentils: In a medium saucepan combine water, salt and lentils and bring to a boil. Lower heat and simmer 25 minutes, or until tender. Drain; set aside.

☐ Prepare pork: Salt and pepper pork and cook as directed in recipe for "Medallions of Pork With Juniper Cream." Cover with foil until ready to use.

☐ Make salad: In a small bowl combine vinegar, salt, pepper and olive oil. Add 2 tablespoons vinaigrette to lentils and toss to coat. Dress salad greens with remaining vinaigrette.

☐ To serve, divide greens among 4 plates, and spoon equal portions of lentils onto center of greens. Slice pork thinly. Place 4 slices on each plate.

☐ In a preheated lightly buttered skillet, cook quail eggs to desired doneness. Season with salt and pepper. Place eggs on lentils.

☐ Cut liver into uniform slices, and in a preheated skillet, sear 2 seconds on each side, being careful not to overcook, or liver will melt. Arrange a few slices on each plate. Garnish with carrots and chervil. Serve warm. Serves 4.

SALAD WITH SMOKED FISH AND GOAT CHEESE PACKETS

Chèvre packets:
6 sheets phyllo dough
4 ounces Montrachet or other creamy young chèvre, sliced into 1/4-inch discs
6 sprigs fresh thyme, stemmed (or 2 teaspoons dried)
4 tablespoons (1/2 stick) unsalted butter, melted

Vinaigrette:
1 tablespoon red-wine vinegar
Salt, freshly ground pepper, to taste
1/4 teaspoon minced garlic
1 teaspoon minced shallot
1 teaspoon Dijon mustard
1/4 cup olive oil
1/2 pound smoked herring or trout, filleted and skinned
4 large eggs

Salad:
4 ounces dandelion greens or frisée, trimmed, rinsed and dried
Croutons and homemade potato chips, to garnish (optional)

☐ Make chèvre packets: Stack 2 phyllo sheets on a slightly damp cloth. Cut into quarters. Working with 1 quarter at a time, with long side facing you, place a disc of Montrachet in the center and sprinkle with thyme. Brush edges of phyllo with butter. Fold long sides toward the center, creating a seam. Bring short sides toward center and create a second seam. Brush seam with butter to seal completely. Repeat with remaining phyllo, to make 12 packets. Brush packets with butter and place, seam side down, on a baking sheet. In a preheated 375° F oven, bake 10 to 15 minutes, or until golden brown.

☐ Make vinaigrette: In a small bowl whisk together vinegar, salt, pepper, garlic, shallots and mustard. Whisk in olive oil. Dress salad greens with vinaigrette and divide among 4 salad plates. Flake fish onto salads. Poach eggs to desired doneness. Pat eggs dry with paper towel and place on greens. Scatter potato chips, croutons and chèvre packets on top. Serve immediately. Serves 4.

LAMB WITH ASPARAGUS AND WILD MUSHROOMS

Salt, freshly ground pepper, to taste
1 8-rib rack of lamb, boned and trimmed
2 tablespoons butter



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- 1 tablespoon vegetable oil
- 1 cup veal glaze (available in specialty-food stores or by mail from Summerfield farm, 703-948-3100)
- 1/2 pound morel or shiitake mushrooms, stemmed, cleaned and sliced
- 3 tablespoons unsalted butter
- 24 stalks fresh asparagus, peeled, ends trimmed and peeled

☐ Salt and pepper the lamb. In a medium skillet over high heat, melt butter and oil, until hot. Add lamb fillet (use bones for soup or another use) and sauté 8 minutes, turning frequently, or until medium-rare. Cover with foil until ready to use.
☐ Pour off excess fat from pan. Reserve drippings. Add veal glaze to pan and deglaze 30 seconds over medium heat. Add mushrooms, lower heat and simmer 2 to 5 minutes, or until tender. Whisk in 1 tablespoon butter. Season to taste.
☐ To serve, fan out 6 asparagus spears on each of 4 plates. Slice lamb thinly and serve on a pool of sauce. Serve immediately, with potatoes Anna, if desired. Serves 4.

SPICY CHARLOTTE

Crust:
- 6 gingersnaps
- 1/4 cup kirsch, to moisten gingersnaps

Custard filling:
- 3/4 cup milk
- 3 tablespoons wildflower or clover honey
- 1 heaping tablespoon finely chopped candied orange peel
- 1 heaping tablespoon finely chopped candied lemon peel
- 1 teaspoon ground cinnamon
- Pinch ground clove
- Pinch grated whole nutmeg
- 4 egg yolks
- 2 tablespoons sugar
- 1 envelope powdered gelatin, softened in 1/4 cup water
- 1 cup heavy cream
- 1 tablespoon plus 2 teaspoons kirsch
- 6 tablespoons mixed, toasted almonds and hazelnuts, ground

Crème anglaise
Halved seedless white grapes, to garnish
Sliced plums, to garnish

☐ Make crust: Line bottoms of six 1/2-cup ramekins with waxed paper, followed by a gingersnap in each. With pastry brush, brush ginger snaps with kirsch. Set aside until ready to use.
☐ Make filling: In a small saucepan over low heat, combine milk, honey, orange and lemon peels, cinnamon, clove and nutmeg, and bring to a boil. Set aside until ready to use.
☐ In a small bowl beat egg yolks and sugar until pale yellow. Add milk mixture to egg yolks, whisking constantly, until well blended. Pour into a saucepan and return to low heat. Stir with a wooden spoon in a "figure 8" motion until custard starts to thicken and a thermometer registers 130° F. Remove from heat, stir in softened gelatin and pour into a bowl set over ice. Stir until cold and thickened.
☐ In a medium bowl beat cream until it forms soft peaks. Stir in kirsch and ground nuts. Fold in custard. Fill prepared ramekins with custard and refrigerate 2 hours, or until firm.
☐ To serve, ladle crème anglaise onto each plate, unmold charlotte and garnish with grapes and plums. Serve with a mixture of dried fruits (such as prunes, apricots and figs) soaked in Alsatian Gewürztraminer. Place fruits in *tulipe* cookies, as in photo, if desired.

BAKED PEARS WITH ORANGE-CARAMEL SAUCE

- 1 medium orange
- 1 medium lemon
- 6 medium-size ripe Anjou or Comice pears
- 2 tablespoons sugar
- 6 tablespoons unsalted butter
- 1/4 cup water
- 1 cup sugar
- 1 pint premium vanilla ice cream
- Fresh raspberries, to garnish

☐ Peel off zest, in long strips, from both orange and lemon. Julienne the peels; set aside. Juice orange and lemon and combine.
☐ Slice 1/2 inch from the top of each pear and reserve top. Peel pears. Slice 1/4-inch disc from bottom of each, so they stand upright. Dip into citrus juice to prevent discoloration. Sprinkle each pear with a teaspoon of sugar and dot with a tablespoon of butter. Place pears in a large ovenproof baking dish. In a preheated 425° F oven, bake 20 minutes, or until tender but not soft, basting every 5 minutes. Watch carefully, so sugar-butter mixture does not burn.
☐ In a small saucepan over low heat, combine water and sugar and stir until sugar is dissolved. Raise heat to medium, bring mixture to a boil and cook about 5 minutes, or until thick and caramel colored. Add zest and 1/4 cup mixed citrus juice, stirring frequently. Remove from heat.
☐ To serve, transfer each pear to a dessert plate, ladle with caramel sauce and serve with a scoop of ice cream on each side. Garnish with raspberries and place reserved stem ends on top of pears. Serve immediately. Serves 6.

CHERRY "BEGGAR'S PURSES" WITH RASPBERRY SAUCE AND CREAM CHEESE ICE CREAM

- 2 cups small, ripe sweet cherries, pitted and soaked in 1/4 cup kirsch overnight
- 1/4 cup heavy cream, whipped
- 1/2 cup pastry cream (use your your favorite recipe)
- 12 6-inch crepes (use your favorite recipe)
- Confectioners' sugar, to dust
- 1 cup raspberry sauce (see recipe, above)
- Crème anglaise (use your favorite recipe), to marbelize raspberry sauce
- 1 pint cream cheese ice cream (recipe follows) or vanilla ice cream
- Fresh mint leaves, to garnish

☐ Drain cherries. In a medium bowl fold whipped cream into pastry cream. Fold in cherries. Working with 1 crepe at a time, trim off edges; reserve trimmings. Place 1 tablespoon cherry filling in center of crepe. Pull up edges of crepe and pinch closed. Tie crepe trimmings around top of beggar's purse to close. Repeat, to make 12 purses. Place purses on a lightly buttered baking sheet, dust with confectioners' sugar. Bake in a preheated 400° F oven, 5 to 7 minutes, or until lightly browned.
☐ To serve, ladle 1 tablespoon raspberry sauce onto center of each plate. Pour concentric circles of crème anglaise in sauce; pull a knife through rings toward center, and then from center outward, for a marbelized effect. Place 1 or 2 purses on each plate and serve with ice cream. Garnish with mint leaves. Serves 6.

(Continued on page 118)

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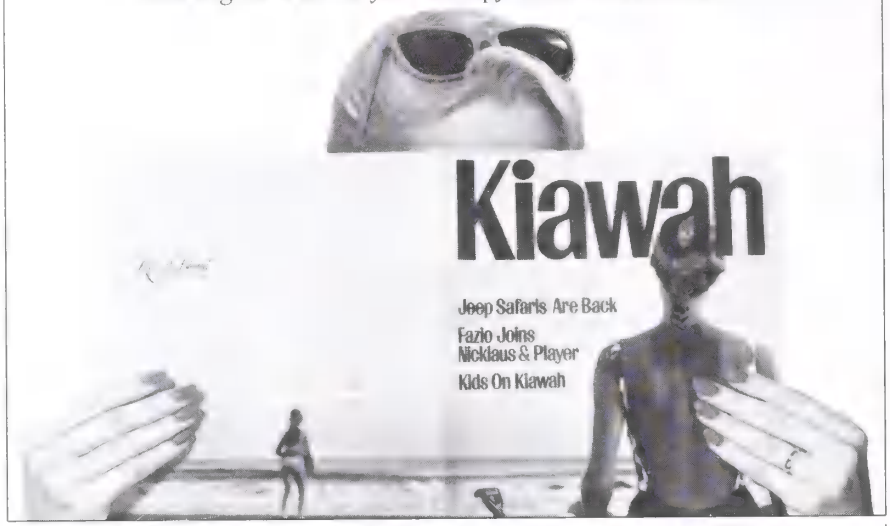
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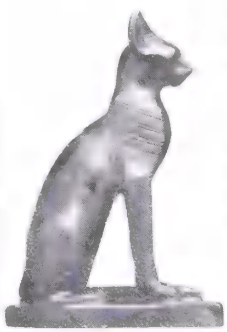


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NEW TASTE OF ALSACE

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CREAM CHEESE ICE CREAM

- 1/2 pound cream cheese, softened
- 1 cup sour cream
- 1 cup heavy cream
- 2-1/2 tablespoons sugar
- 1/2 cup cooled crème anglaise (use your favorite recipe)

□ In a medium bowl beat cream cheese with sour cream and heavy cream until thoroughly combined. Beat in sugar and crème anglaise. Pour mixture into an ice-cream maker and freeze according to manufacturer's instructions. Be careful not to overfreeze, or ice cream will be lumpy. Makes 1 pint. ■

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For more information or to join Friends of VMF, write to Friends of Vieilles Maisons Françaises, Inc., 180 Maiden Lane, 34th Fl., New York 10038, or call 212-772-2295. Tax-exempt memberships range from $15 for a student to $100 for a family. ■

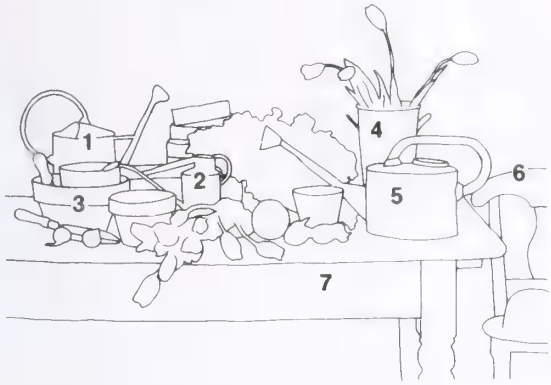
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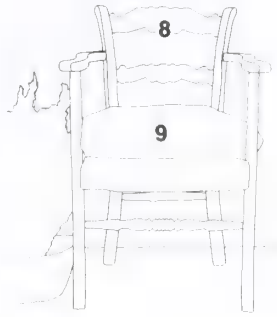
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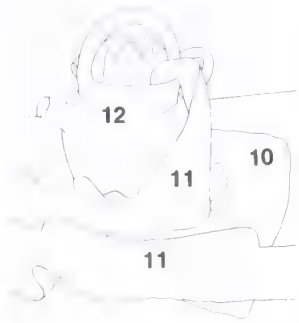
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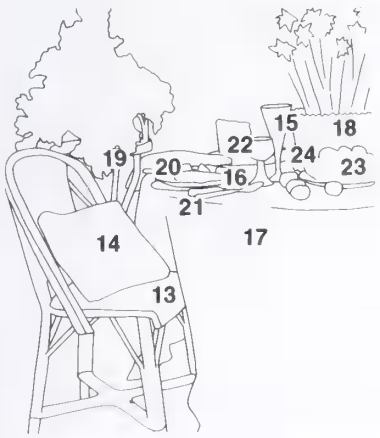


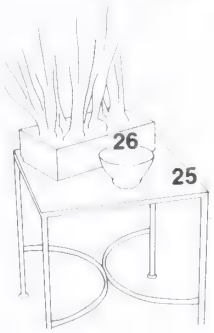




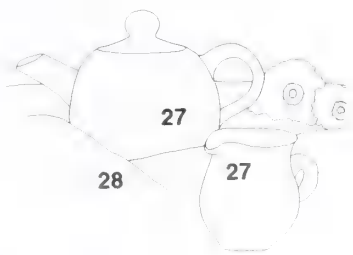
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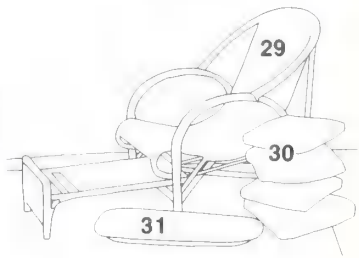
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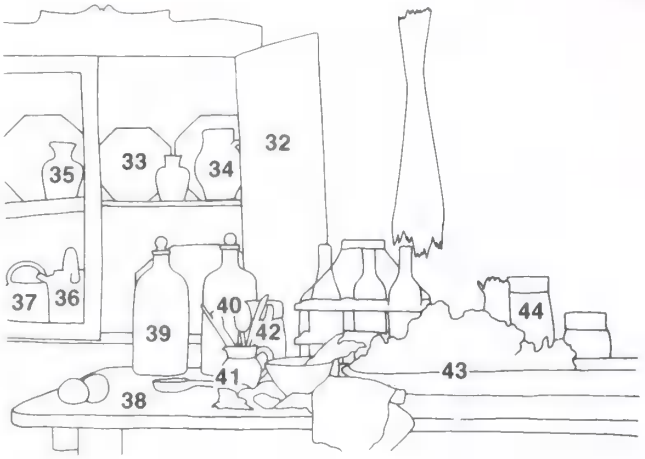
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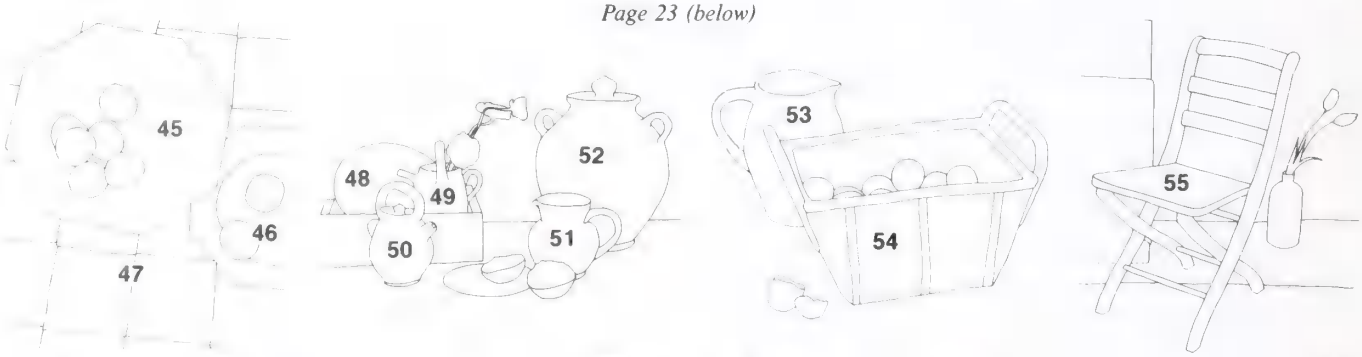
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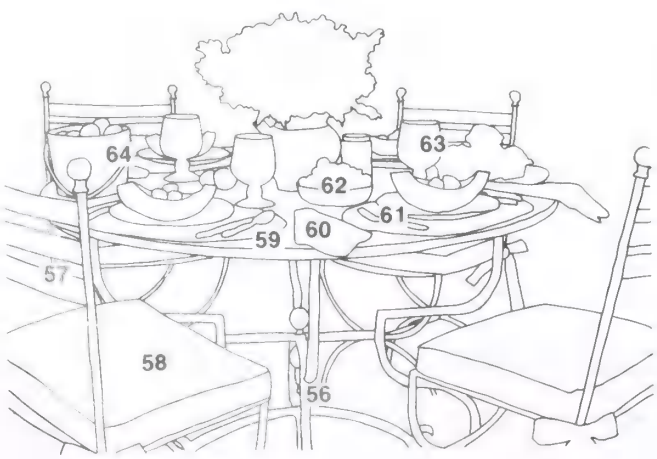
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50.	*Half-glazed jug, Le Fanion*	*35.00*
51.	*Pitcher, Le Fanion*	*50.00*
52.	*Olive oil jug, Le Fanion*	*360.00*
53.	*Pitcher, Barbara Eigen*	*60.00*
54.	*Basket, Zona*	*26.00*
55.	*Café chair, Grange*	*320.00*

THE FRENCH LINE

Pages 84 to 91



Outdoor table, pages 84 and 85 (left)

56.	*Table, Pierre Deux*	*$1,550.00*
57.	*Chairs, Pierre Deux (each)*	*600.00*
58.	*Cushion fabric, Pierre Deux (per yard)*	*48.00*
59.	*Place mats, Pierre Deux (each)*	*30.00*
60.	*Napkins, Pierre Deux (each)*	*15.00*
61.	*Plates, Pierre Deux (each)*	*65.00*
62.	*Soup bowl, Pierre Deux*	*60.00*
63.	*Glasses, Pierre Deux (each)*	*42.00*
*64.	*Wooden bucket, Judith and James Milne, Inc.*	*125.00*

*ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

(Continued on page 122)

The Lenox Garden Bird Collection

Complete with hardwood display case

The cheerful robin red breast...a frisky nuthatch...the sunny goldfinch. America's twelve loveliest garden birds in a delightful collection of fine porcelain sculptures. An extraordinary Lenox "first." Each of these sculptures is an original work of art, crafted and painted entirely by hand. Remarkably detailed and authentically true to life, each portrays a different garden bird in its own natural setting. A perch of holly for the chickadee. Roses for the bluebird. A cluster of violas for the sprightly goldfinch. Artistry and realism in the unmatched Lenox® tradition of excellence.



Shown smaller than actual height of 3⅞″

Custom-designed hardwood display case with mirrored back reflects the beauty and vivid colors of each lovely bird. A perfect setting for your collection—provided at no additional charge. (Size: 26″ high, 21″ wide)

© Lenox, Inc. 1989

You can build this exciting bird sculpture collection easily and conveniently. The guaranteed price for each imported porcelain sculpture is just $39. You'll receive a new issue every other month. And a custom display case—to hold the entire collection—at no additional charge.

To welcome these garden favorites into your home, mail your order by March 31, 1989. On credit card orders, call **TOLL FREE**, 24 hours a day, 7 days a week (including Sundays), **1-800-223-4292.** 57290

In Canada, call Toll Free 1-800-544-7907.

Please mail by March 31, 1989.

I wish to subscribe to *The Lenox Garden Bird Collection*, consisting of 12 fine porcelain sculptures to be shipped at the rate of one every other month. The hardwood display case will be sent to me at no extra charge. I need send no money now. Bill me for each sculpture in 2 monthly installments of $19.50* each, as follows:

- ☐ BILL my first installment before shipment.
- ☐ CHARGE each monthly installment to my credit card:
- ☐ MasterCard ☐ VISA
- ☐ American Express

Acct. No._____ Exp.____

Signature_____

*Plus $3.25 per sculpture for shipping and handling. Sales tax will be billed if applicable

Name_____ (PLEASE PRINT)

Address_____

City_____

State_____ Zip_____ 57290

Mail to: Lenox Collections
PO Box 3020,
Langhorne, Pennsylvania 19047-0620

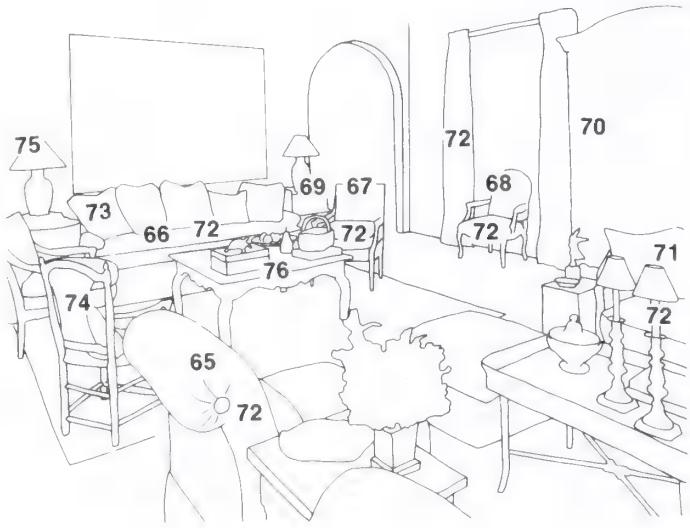
LENOX. SINCE 1889.

HB READER ADVANTAGE

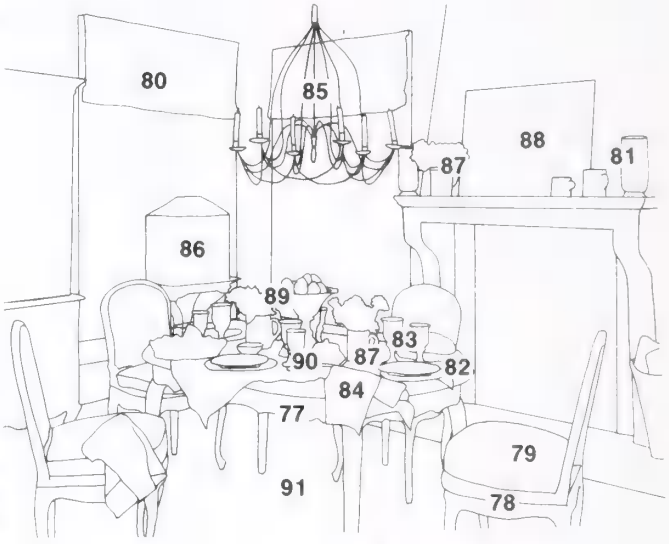
Continued from page 120

THE FRENCH LINE

Continued



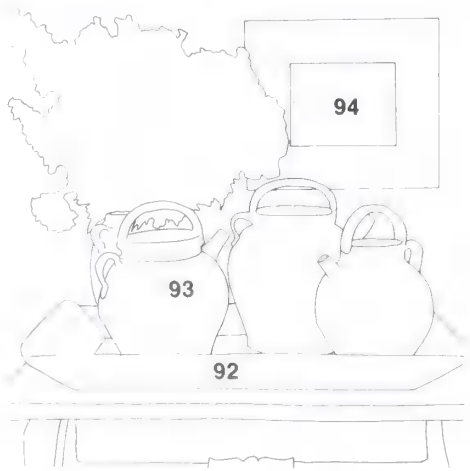
Living room, pages 86 and 87 (above)



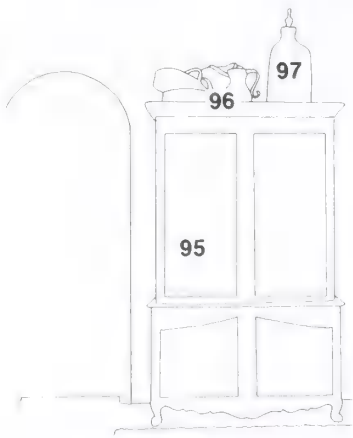
Dining room, pages 88 and 89 (above)

65. *Slipper chair, Pierre Deux French Country Collection by Henredon* $950.00
66. *Sofa, Pierre Deux French Country Collection* 2,800.00
67. *Armchair, Pierre Deux French Country Collection* 1,595.00
68. *Chair, Pierre Deux French Country Collection* ... 1,350.00
69. *Heart table, Pierre Deux French Country Collection* 995.00
70. *Armoire, Pierre Deux French Country Collection* 15,590
71. *Love seat, Pierre Deux French Country Collection* 2,750.00
72. *Fabrics, Pierre Deux (per yard)* ..... 36.00 to 135.00
73. *Scarf pillows, Pierre Deux (each)* 85.00
*74. *Wheat-sheaf chair, Pierre Deux Antiques (for six)* 7,500.00
75. *Vases for lamps, Gordon Foster (each)* 1,750.00
76. *Coffee table, Niermann Weeks for John Rosselli* . 2,120.00

77. *Table, Pierre Deux French Country Collection* ... $2,825.00
78. *Chairs, Pierre Deux French Country Collection (each)* 1,125.00
79. *Cushion fabric, Pierre Deux (per yard)* 30.00
80. *Shade fabric, Pierre Deux (per yard)* 45.00
81. *Hurricane lamps, Pierre Deux (each)* 195.00
82. *Pewter plates, Pierre Deux (each)* 145.00
83. *Goblets, Pierre Deux* ..... 24.00 and 28.00
84. *Napkins, Pierre Deux (each)* 17.50
85. *Chandelier, Pierre Deux* 1,250.00
*86. *Birdcage, Pierre Deux Antiques* 1,950.00
*87. *Pitchers, Pierre Deux Antiques (each)* ..... 295.00 to 495.00
*88. *Painting, John Rosselli* 1,500.00
*89. *Burlwood compote, John Rosselli* 1,800.00
*90. *Butter dish, John Rosselli* 150.00
91. *Rug, Thos. K. Woodard (per square foot)* 12.00



Dining room detail, page 89 (above)



Dining room detail, page 89 (above)

*92. *Tray, Judith and James Milne, Inc.* $675.00
*93. *Pots, Pierre Deux Antiques* ..... 375.00 to 450.00
*94. *Painting, John Rosselli* 495.00

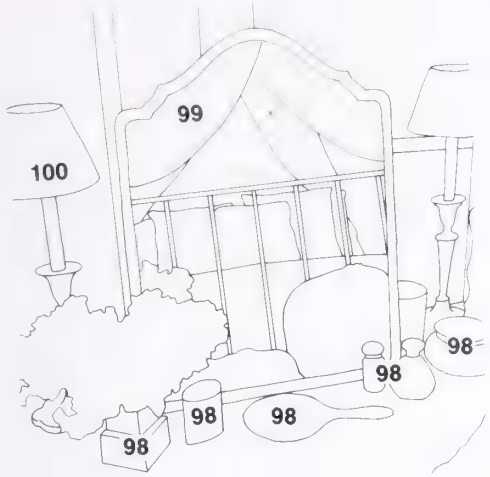
95. *Buffet, Pierre Deux French Country Collection* .. $10,800.00
96. *Jug, Pierre Deux* 300.00
*97. *Birdcage, Pierre Deux Antiques* 1,950.00

*ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

THE FRENCH LINE

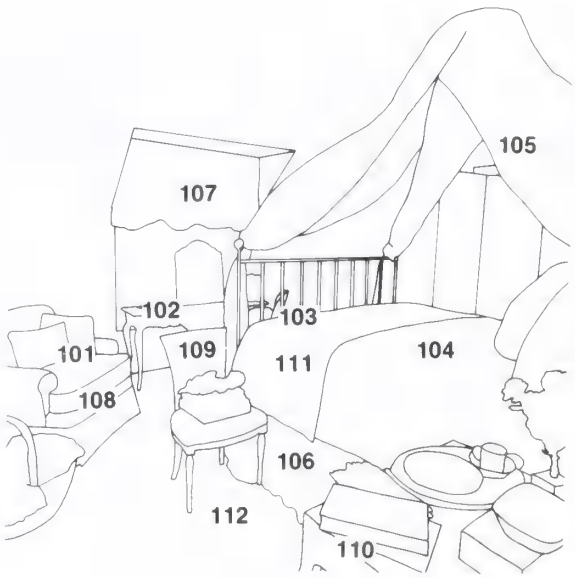
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Bedroom detail, page 90
(left)

*98.	*Dressing-table accessories, R. Brooke, Ltd. (each)*	*$175.00 to 1,150.00*
*99.	*Mirror, R. Brooke, Ltd.*	*3,900.00*
100.	*Candlestick lamps, Limited Editions (per pair)*	*750.00*

*ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION
FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION



Bedroom, pages 90 and 91
(right)

101.	*Chair, Pierre Deux French Country Collection*	*$1,650.00*
102.	*Table, Pierre Deux French Country Collection*	*1,075.00*
103.	*Chair, Pierre Deux French Country Collection*	*1,595.00*
104.	*Bed, Pierre Deux French Country Collection*	*3,500.00*
105.	*Lace, Pierre Deux (per yard)*	*15.00*
106.	*Dust-ruffle fabric, Pierre Deux (per yard)*	*30.00*
107.	*Shade fabric, Pierre Deux (per yard)*	*48.00*
108.	*Plaid fabric, Pierre Deux (per yard)*	*42.00*
*109.	*Chair, R. Brooke, Ltd. (for four)*	*2,400.00*
110.	*Night table, Niermann Weeks for John Rosselli*	*1,330.00*
*111.	*Quilt, Thos. K. Woodard*	*1,500.00*
112.	*Rug, Thos. K. Woodard (per square foot)*	*12.00*

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

ADDITION

For those of you looking for designer Sandy Ceppos's address last month ("Country Gets Gutsy," pages 66 to 73), here it is: Sandy Ceppos Designs for the Home, Inc., 62 Main St., New Canaan, CT 06840, 203-966-6946; 698 Madison Ave., New York 10021.

COVER

Designer of house, "Hidden Meadow": Susan Hurwitt, 71 Arrowhead Way, Darien, CT 06820. **Silk brocade Empire table throw,** mid 19th c., $650—Vito Giallo Antiques (R), 966 Madison Ave., New York 10021. **Pink flowered Durham quilt,** c. 1880, 82 by 96 inches, $810—Cache-Cache Ltd. (R), 888 Madison Ave., New York 10021. **Painted walls,** sponged with layers of apricot paint by Eric Hill—Celestial Interiors, 46-09 30 Ave., 22, Long Island City, NY 11103. **Plaid fabric, #9117-2, for window treatments,** 100-percent cotton, 55 inches wide, Pierre Deux Collection, $45 per yard; **Soleido fabric, #1674, on chair,** 100-percent cotton, 50 inches wide, #18 color, Ceylan, $30 per yard—Pierre Deux (R), 870 Madison Ave., New York 10021. **Fauteuil Regence chair,** #S8825, COM, 6 yards, #1637-1, $1,350—Pierre Deux French Country Collection by Henredon, Henredon Furniture Industries (M), PO Box 70, Morganton, NC 28655. **Green pitchers,** glazed earthenware, 18th c., from Dordogne, $475; **pewter pitcher,** $316—Pierre Deux Antiques (R), 367-9 Bleecker St., New York 10014. White tobacco jar, Pierre Deux private collection. **Cane-rimmed fruit tray,** #3041-14A, set of 3, verdigris, $24—Palecek (R), Box 255, Station A, Richmond, CA 94808-0225.

STYLE BEAT

●*Page 21:* **French Heritage chair,** #1760, $581, COM—Pearson (M), PO Box 2838, 1420 Progress St., High Point, NC 27261. **Chair fabric,** #1903-6, 100-percent cotton, 50 inches wide, $30 per yard—Pierre Deux (R), 870 Madison Ave., New York 10021. *Bottom left:* **Copper watering can,** $44; **narcissus bulbs,** 3, $3.50—Zona (R), 97 Greene St., New York 10012. **Painted watering can,** $200—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Galvanized-steel and copper watering can,** $85—Pierre Deux (R), 870 Madison Ave., New York 10021. **Licorne chair with rush seat,** $485—Grange Boutique (M,R), 831 Madison Ave., New York 10021. **New English flowerpots,** #4040, 3, $18.50; **French galvanized flower bucket,** #6515, 15 inches tall, $25.50; **trowel,** #1031, $11.50—Smith & Hawken (R,MO), 25 Corte Madera, Mill Valley, CA 94941. **Antique pine table,** $2,100—Evergreen Antiques (R), 1249 Third Ave., New York 10021; 120 Spring St., New York 10012. *Right:* **Glazed red water jug,** $40—Le Fanion (R), 299 W. Fourth St., New York 10014. **Borders:** #1400-1, red with blue flowers and gold border, $4.50 per yard; #1827-15, red with blue paisley, $4.50 per yard; #1678-18, green, $7.50 per yard—Pierre Deux (R), 870 Madison Ave., New York 10021.

●*Page 22—Top left:* **Handmade Rilsan and rattan chair,** #3013, may be used outdoors, $360—T.&K. Antiques (T,R), 120 Wooster St., New York 10012. **Pillow,** $45; **green glass,** $36; **pewter charger,** $135—Pierre Deux (R), 870 Madison Ave., New York 10021. **Sundrya quilt,** $1,535—Handblock (R), 487 Columbus Ave., New York 10024. **Wire basket,** $125—Charlotte Moss & Co., Ltd. (R), 131 E. 70 St., New York 10021. **Wrought-iron plant stand,** #712, the Winterthur Collection, $210—Garden Source Furnishings (M), 45 Bennett St. N.W., Atlanta, GA 30309. **Green-handled flatware,** 5-piece place setting, $74; **yellow dinner plate with green floral border,** $45—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Plate with fruit,** $15; **amber stemmed glass,** $5—Gear (R), 110 Seventh Ave., New York 10011. **Sycamore wood bread plate,** $40—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012. *Right:* **Metal wine carrier with plastic coating,** available in white only, $22.50—Howard Kaplan's French Country Store (R,T), 35 E. 10 St., New York 10003. **Mason jars,** $2.65 to $3.50; **oil and vinegar bottles,** $26 each—Wooden Indian (R), 60 W. 15 St., New York 10011. **Large dough bowl,** $80; **forged-iron flatware,** $68 a place setting—Zona (R), 97 Greene St., New York 10012. **Wooden spoon,** $20—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Brown ceramic pitcher,** $85; **vases,** $25 and $45—Gear (R), 110 Seventh Ave., New York 10011. **Yellow octagonal plates:** din-

(Continued on page 124)

PRODUCT INFORMATION

Continued from page 123

ner, $18; dessert, $15; serving, $18; **Bearn, #21, green checked fabric for dish towel,** 100-percent cotton, $39 per yard—Pierre Deux (R), 870 Madison Ave., New York 10021. **Small yellow pitcher,** $20; **bowl,** $22; **water jug,** $76; **green water jug,** $35—Le Fanion (R), 299 W. Fourth St., New York 10014. **Wheat,** $6.75 a bunch—Smith & Hawken (R,MO), 25 Corte Madera, Mill Valley, CA 94941. **Cupboard,** late 19th c., 68 by 33 by 14 inches deep, $575—Cobweb (R), 116 Houston St., New York 10012. **Antique pine table,** $2,100—Evergreen Antiques (R), 1249 Third Ave., New York 10021; 120 Spring St., New York 10012. *Center left:* **Handmade painted teapot and creamer** (including sugar bowl), $120—Le Fanion (R), 299 W. Fourth St., New York 10014. **Sundrya quilt,** $1,535—Handblock (R), 487 Columbus Ave., New York 10024. *Center right:* **Tile table with fanciful bird tiles,** #800; flower basket tile, #801; fleurette border, #11; $400—The Packet Boat Ltd. (M), 250 N. Goodman St., Studio 11, Rochester, NY 14607. **Handmade yellow bowl,** $22—Le Fanion (R), 299 W. Fourth St., New York 10014. *Bottom:* **Bali rattan chaise longue,** $199—Conran's (R), Plaza at King of Prussia, 160 N. Gulph Rd., King of Prussia, PA 19406 (available in April). **Pillows,** all 16 inches square, $45 each—Pierre Deux (R), 870 Madison Ave., New York 10021. **Large dough bowl,** $80—Zona (R), 97 Greene St., New York 10012.

●*Page 23—Top right:* **Green octagonal bowl,** $76; **yellow octagonal dessert plate,** $15; **French Provençal glazed tiles:** dark green, PN21-vert pre; bright blue, PN 14-bleu glacier; medium green, PN 20-vert d'eau; all, 4-1/4 inches square, $32 per square foot—Country Floors, Inc. (R,T), 15 E. 16 St., New York. *Center left:* **Handmade pottery:** yellow dinner plate, $45; yellow water jug, $76; green glazed pitcher, $50; half-glazed green water jug, $35; decorated olive oil jug, $360—Le Fanion (R), 299 W. Fourth St., New York 10014. **Walls** painted by Ross Madole, PO Box 478, Chelsea Station, New York 10011. *Bottom left:* **Wood and wire basket,** $26—Zona (R), 97 Greene St., New York 10012. **Ceramic pitcher** by Barbara Eigen, $60—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019. *Bottom right:* **Folding chair with cane seat,** $320—Grange Boutique (M,R), 831 Madison Ave., New York 10031. **Antique red cupboard,** 68 by 33 by 14 inches deep, $575–Cobweb (R), 116 W. Houston St., New York 10012.

●*Page 26—Bottom right:* Hermès commemorates the French Bicentennial with a new **scarf** design, pure silk twill, 36 inches square, $175—Hermes (R), 11 E. 57 St., New York 10022.

●*Page 28:* **Custom dinnerware**—Susan Eslick (M), 3130 20 St., #311, San Francisco, CA 94110; Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; Zia (R), 6026 College Ave., Oakland, CA 94618; V. Breier (R), 3091 Sacramento St., San Francisco, CA 94115. **Wallpaper, fabric, trims**—Christopher Hyland (T), 979 Third Ave., New York 10022. ***Fine Flowers By Phone: The Essential Guide to Ordering Flowers Long Distance,*** by Barbera Brooks, Atlantic Monthly Press, $9.95. **Flower designs**—Twigs (R), 381 Bleecker St., New York 10014; 3 World Financial Center, New York 10281.

FROM THORNHILL FARM

●*Page 35:* **Antique china**—Ages Past Antiques (R), 1030 Lexington Ave., New York 10021.

THE ROMANTIC STYLE OF FRANCE

●*Pages 57 to 63:* **All tiles,** French terra-cotta, $12 to $30 per square foot—Country Floors, Inc. (R,T), 15 E. 16 St., New York 10003. **French cotton fabrics**—Souleiado (M), 78 rue de Seine, 75006 Paris, France.

CHATEAU GETAWAY

●*Pages 68 to 73:* Château Accueil has 70 member châteaus open to guests throughout France. We list the following ones in the Loire Valley: Château de La Verrerie in Aubigny-Sur-Nere; Château des Réaux in Le Port-Doulet. Château de Chantecaille in Mer, also in the Loire Valley, handles its own bookings. For information, call France: 54-81-23-56 or 45-50-44-25. For château-hopping, there's a helicopter service called Map Travel, which can take you wherever you want to go. For information, call your travel agent or call France: 46-34-16-18.

THE FRENCH LINE

●*Pages 84 and 85: Designers:* Stephen Mallory Associates Inc., 170 E. 61 St., New York 10021. *Designer of house,* "Hidden Meadow": Susan Hurwitt, 71 Arrowhead Way, Darien, CT 06820. Builder: D. K. Hawes, 10 Corbin Dr., Darien, CT 06820. Landscape architect: William Ruthford of Rutherford Assoc., 199 Soundbeach Ave., Old Greenwich, CT 06870. Custom carpenter: William Eisenbeis. Stone masons: Vincent Gentile & Sons, 191 Hollowtree Ridge Rd., Darien, CT 06820. **Steel 40-inch-round table base with glass top,** $1,550; **steel chairs,** $600 each; **Biot green water glasses,** $42; **pewter flatware salad fork,** $35; **dinner fork,** $45; **dinner knife,** $50; **spoon,** $35; **Rose Ferrat dinner plates,** $65 each; **soup bowl,** $60; **pewter service plate,** $145; **Chanteclair fabric,** #1507-001, for seats, 100-percent cotton, 54 inches wide, PD collection, $48 per yard; **quilted place mats and napkins,** 100-percent cotton, $30 per place mat, $15 per napkin; **Chanteclair green pitcher** of glazed earthenware, 18th c., Dordogne, $475—Pierre Deux (R), 870 Madison Ave., New York 10021. **American red wooden bucket,** c. 1860, $125—Judith and James Milne Inc. (R,T), American Country Antiques, 506 E. 74 St., New York 10021. **Plantings**—Johnson's Nurseries Inc., 1285 Bronson Rd., Fairfield, CT 06430. **Ironwork balconies**—Stamford Forge & Metalcraft Co. (M), 86 Elmcroft Rd., Stamford, CT 06900.

●*Pages 86 and 87:* **Yellow slipper chairs,** #7861, COM, #1741-154, 12 yards, $950; **piqué fabric,** 100-percent cotton, 50 inches wide, PD collection, $36 per yard; **Deauville sofa,** #S8834C, 83 inches long, COM, 20 yards, $2,800; **Les Pivoines chintz,** 100-percent cotton, COM, 54 inches wide, PD collection, $60 per yard; **love seat,** #S8822-A, COM, 12 yards, #3254-003, $2,750; **Fountainbleau plaid fabric,** 100-percent silk, 54 inches wide, PD collection, $135 per yard; **red chairs,** #S8823, COM, 10 yards, #1849-2, $1,595; **Madeleine Fauteuil fabric,** 100-percent cotton, 50 inches wide, $120; **window chair,** #S8825, COM, 6 yards, #1637-1, $1,350; **Mireille Fauteuil Regence fabric,** 100-percent cotton, 50 inches wide, PD collection, $60 per yard; **Wedding Armoire,** #6005-05, cherry, $15,590; **Table de Chevet,** #6003-41; **wood side table,** $995; all, Pierre Deux French Country Collection by Henredon—Henredon Furniture Industries (M), PO Box 70, Morganton, NC 28655. **Gerbe 19th-c. French armchair with rush seat,** 1 of 6, $7,500; **4-panel 18th-c. Indian screen,** $8,500; **18th-c. and 19th-c. glazed earthenware:** green clay pitcher, yellow clay lidded urn, speckled clay dish, all from Dordogne, $350 to $475—Pierre Deux Antiques (R), 367-9 Bleecker St., New York 10014. **End table,** #6007-41, $660—Henredon Furniture Industries (M), PO Box 70, Morganton, NC 28655. **Tablecloth, #1618-1, on end table,** 100-percent cotton, 50 inches wide, Souleido collection, $30 per yard; **pewter vase,** $145; **black wire tray table,** $300; **Souleido scarf pillows,** red and white with blue scarf, 100-percent cotton, 28 by 28 inches, $85 each, green shark skin, #9912, color 8, pillow fabric, 54 inches wide—Pierre Deux (R), 870 Madison Ave., New York 10021. **Lamps,** 2 yellow 19th-c. vases, $1,750 each; **yellow herringbone platter,** $200—Gordon Foster (R,T), 1322 Third Ave., New York 10021. **Tobacco**

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box, $150—Limited Editions (R,T), 253 E. 72 St., New York 10021. Red-lacquer Chinese chest of drawers, black and yellow checked table, black-lacquer tray table, Aubusson pillow; all, Pierre Deux Private collection. **Tobacco box,** $150—Limited Editions, (R,T), 253 E. 72 St., New York 10021. **Brass candlesticks,** #1634, $600 a pair; **large white pottery pear,** #6669, $60; **French coffee table,** #02849, red and white painted wood, from Niermann Weeks, $2,120; **2 English saucers,** #6633, #6634, $60 each; **1 wicker basket,** #6751, $450—John Rosselli International Corp. (R,T), 523 E. 73 St., New York 10021. **Silver turtle,** $270; **bronze winged statue,** $1,800—John Rosselli Ltd. (R,T), 255 E. 72 St., New York 10021. **Spode dishes,** LW 206, $600 a set; **silver-topped inkwell,** #ML484, $1,100—R. Brooke, Ltd. (R), 960 Lexington Ave., New York 10021. **Tweed, #0027, sisal rug**—Meridia Meridian (T), PO Box 1071, Syracuse, NY 13201-1071; 800-345-2200. **Les Pivoines chintz window treatment fabric,** 100-percent cotton, 54 inches wide, PD collection, $60 per yard; treatments made by Monte Coleman Inc. (R,T), 149 Wooster St., New York 10012.

●*Pages 88 and 89:* **Dining table,** #6014-20, $2,825; **side chairs,** #6016-28, $1,215; ***buffet à deux corps,*** #6002-26/6002-48, $10,795; **cherry side chairs,** #6016-28, $1,215—Pierre Deux French Country Collection by Henredon, Henredon Furniture Industries (M), PO Box 70, Morganton, NC 28655. **Fabric for seat cushions,** Souleido collection, #1005-18, COM, cotton, 50 inches wide, $30 per yard; **plaid, #9117-2, window treatment fabric,** 55 inches wide, PD collection, $45 per yard; **hurricane lamps,** $195 each; **wine goblets,** $24 each; **water goblets,** $28 each; **napkins,** Lafayette design from the original Toile de Jouey, $17.50 each—Pierre Deux (R), 870 Madison Ave., New York 10021. **Chandelier,** reproduction for candles, iron, $1,250; **collection of jaspé pitchers on table and mantel,** 19th c., $295 to $495; **birdcages,** French, 19th c., with wooden stand, $1,950—Pierre Deux Antiques (R), 367-9 Bleecker St., New York 10014. **Painted and sponged walls** with stenciled leaves by Eric Hill; Celestial Interiors (R), 46-09 30 Ave. 22, Long Island City, NY 11103; assisted by Lawrence M. Oliver Jr., Decorative Painting, Greenwich, CT 203-531-1353. Royal Meissen 18th-c. plates, Dutch 17th-c. silverware; all, collection of Stephen Mallory. **Woodard Weave floor covering,** Roxbury #7, 100-percent cotton, handwoven, $12 per square foot—Thos. K. Woodard (R), American Antiques and Quilts, 835 Madison Ave., New York 10021. **Burlwood compote,** c. 1800, $1,800; **ceramic house butter dish,** English, c. 1920, $150—John Rosselli (R,T), 255 E. 72 St., New York 10021. **Floral oil painting,** $1,500; **medium pottery pear,** $40; **Sherman bucket,** $450—John Rosselli Ltd. (R,T), 523 E. 73 St., New York 10021. *Top right:* Green iron and marble table, private collection of Pierre Deux. **Rooster oil painting,** #6653, $295—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Collection of clay green and yellow pitchers, glazed earthenware jugs and pots,** 18th and 19th c., Dordogne, $350 to $475—Pierre Deux Antiques (R), 367-9 Bleecker St., New York 10014. **Wooden tray,** American, 1840, $674—Judith & James Milne, American Country Antiques Inc., 506 E. 74 St., New York 10021. Wall by Eric Hill. *Bottom:* ***Buffet à deux corps,*** #6002-26/6002-48, cherry, $10,795—Pierre Deux French Country Collection by Henredon, Henredon Furniture Industries (M), PO Box 70, Morganton, NC 28655. **Pewter pitcher,** $300—Pierre Deux (R), 870 Madison Ave., New York 10021. Baskets, private collection of Pierre Deux.

●*Pages 90 and 91:* **Queen canopy bed,** Napoleon III-style steel and brass bed, #6001-10, queen size only, $3,500—Pierre Deux French Country Collection by Henredon. **Lace,** PD Collection, 35 inches wide, $15 per yard; **dust ruffle fabric,** #1078-18, 100-percent cotton, 50 inches wide, blue and white, Souleido collection, $30 per yard; **bedspread,** white Marseilles, queen, $325; **pillow shams,** $75 each—Pierre Deux (R), 870 Madison Ave., New York 10021. **Blue and white checked boudoir chair,** #S8835, COM, $1,650—Pierre Deux French Country Collection by Henredon, Henredon Furniture Industries (M), PO Box 70, Morganton, NC 28655. **Deauville plaid fabric,** #9024, 55 inches wide, color #97, light blue, $42 per yard; **La Belle Helene window-treatment fabric,** 100-percent cotton, 55 inches wide, Chintz Pierre Deux Collection, $48 per yard—Pierre Deux (R), 870 Madison Ave., New York 10021. Window treatment by Monte Coleman. **Dressing table,** #6001-46, $1,075; **dressing-table chair,** #58827, $1,595—Pierre Deux French Country Collection by Henredon, Henredon Furniture Industries (M), PO Box 70, Morganton, NC 28655. Bird prints, private collection of Pierre Deux. **Niermann Weeks French night table,** #0187, $1,330—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Rose tree holder,** $295; **oval painted tray with wood rim,** $125—John Rosselli, Ltd. (R,T), 255 E. 72 St., New York 10021. **Majolica plate,** $150—Gordon Foster (R,T), 1322 Third Ave., New York 10021. **Cutwork place mat,** #2136, linen; **cutwork European sham, #B1496, on dressing table**—Paper White Ltd. (R,T), PO Box 956, 769 Center Blvd., Fairfax, CA 94930. **Woodard Weave handwoven carpet,** Wainscott #11, 9 by 12, $12 per square foot; **Central Star quilt,** Iowa, c. 1930, 90 by 91 inches, $1,500—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Crocodile jewel box,** #BH 45, c. 1880, $1,150; **pink throw** from James Gould, $395; **Victorian tortoise dressing mirror,** $3,900; **dressing-table accessories, silver picture frames,** $175; **white and blue painted English chair,** 19th c., set of 4, $1,800 each—R. Brooke, Ltd. (R), 960 Lexington Ave., New York 10021. Floor painted by Eric Hill, Celestial Interiors (R), 46-09 30 Ave. 22, Long Island City, NY 11103. **Aubusson pillow,** #A323, $450; **architectural fragment,** white and gold painted wood—Turner & Madden (R), 1146 Lexington Ave., New York 10021. Sweater on chair, green, Phoebe Connor Mackenzie. *Top left:* **Pierre Deux's French country chair by Henredon,** #58827, COM, $1,595—Pierre Deux French Country Collection by Henredon, Henredon Furniture Industries, PO Box 70, Morganton, NC 28655. **Deauville plaid fabric,** #9026.97, 100-percent cotton, Pierre Deux collection, $42 per yard; **white Marseilles pillow shams,** $75; **blue and white pillow fabric,** #1513-14, 100-percent cotton, 50 inches wide, Souleido collection, $30 per yard—Pierre Deux (R), 870 Madison Ave., New York 10021. **English Victorian silver hand mirror,** $275; **silver and glass dresser jar,** #BR 240, $225; **Victorian jar,** #CP 53, $690; **Victorian tortoise dressing-table mirror,** $3,900; **silver frames,** $175—R. Brooke, Ltd. (R), 960 Lexington Ave., New York 10021. **Silver candlestick lamps,** $750 each—Limited Editions (T), 253 E. 72 St., New York 10021. **Cutwork European sham, #B1496, on dressing table**—Paper White Ltd. (R), PO Box 956, 769 Center Blvd., Fairfax, CA 94930.

THE BACK PORCH TRADITION

●*Pages 92 to 97: Architect:* Jim Righter, James Volney Righter Architects Inc., 58 Winter St., Boston, MA 02108. Project Architect: Brigid C. Williams. Contractor: George Butts (M), Bay St., Sag Harbor, NY 11963. Square footage of house: 2,300 square feet. Size of lot: 1 acre. Wood frame structure. Exterior wall: white cedar shingles. Roof: red cedar shingles. Floor: pickled oak. **Bleaching oil on shingles**—Samuel Cabot Inc. (M), 1 Union St., Boston, MA 02108. **Fiberglass insulation**—Owens Corning (M), Fiberglass Tower, Toledo, OH 43659. **Windows**—Rollscreen Co. (M), 102 Main St., Pella, IA 50219. **Doors**—Morgan Co. (M), PO Box 2446, Oshkosh, WI 54903.

●*Pages 94 and 95:* **Blue and white temple jar lamps, blue and white plate with plate stand, small blue and white vase, quill box on end tables, blue and white plate, square vase on coffee table**—John Rosselli International Corp. (R,T), 523 E. 73 St., New York 10021. **Portuguese needlepoint rug,** #30221B, 11 by 16.6 feet—Stark Carpet Corp. (T), 979 Third Ave., New York 10022.

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●*Pages 101 to 104:* **All fabrics, including scarves and napkins**—M.I.E. (M), Manufacture d'Impression sur Etoffes, 68150 Ribeauvillé, France 89-73-74-74; telex. #880-290; attn.: Jean-Michel Borin.

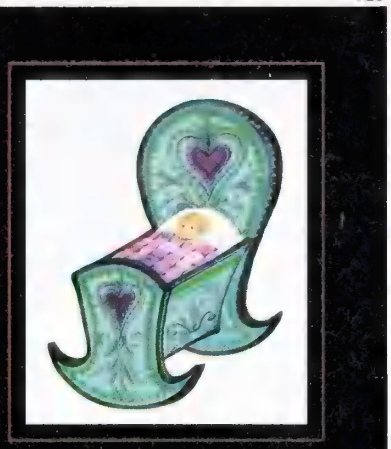
WINE AND GOOD SPIRITS

●*Page 106—Top:* **Bistro salt and pepper shakers,** $18 per pair; **wine goblet,** 8 ounces, $6—Howard Kaplan's French Country Store (R), 35 E. 10 St., New York 10003. **Tole wine bottle coaster**—Portmerion, Ltd. (R), 328 E. 59 St., New York 10022. **Etched-glass tabletop**—Cobweb (R), 116 West Houston St., New York 10012. *Center:* **French 19th c. match striker**—Portmerion Ltd. (R)l, 328 E. 59 St., New York 10022. **Marble-topped tavern table,** $525; **bentwood chair,** from Spain, $95—Cobweb (R), 116 West Houston St., New York 10012.

CLOSE-UPS

●*Page 109:* **Etched-glass doors**—Howard Kaplan Antiques (R), 827 Broadway, New York 10003; Wellington Galleries (R,T), 93 University Pl., New York 10003. **French provincial mantels:** reproduction wood mantels in 7 styles, $2,700 to $4,000—Danny Alessandro Ltd./William Jackson Inc. (M,T), 307 E. 60 St., New York 10022. **Recycled-marble mantels,** $1,200 to $2,000—Wellington Galleries (R,T,M), 93 University Pl., New York 10003. **A limited supply of antique French provincial mantels**—Pierre Deux Antiques (R), 367-9 Bleecker St., New York 10014.■

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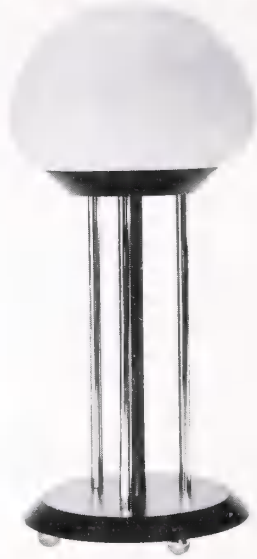
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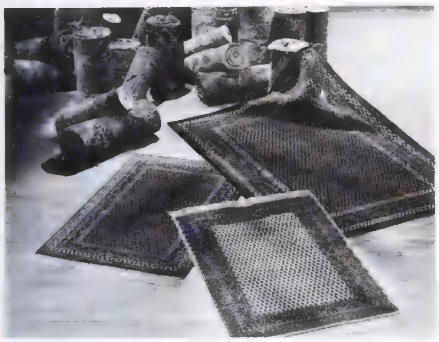


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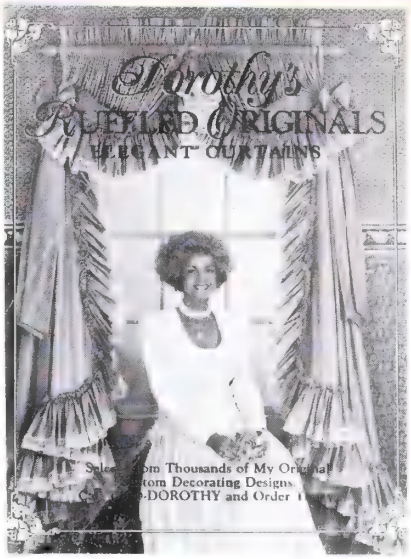
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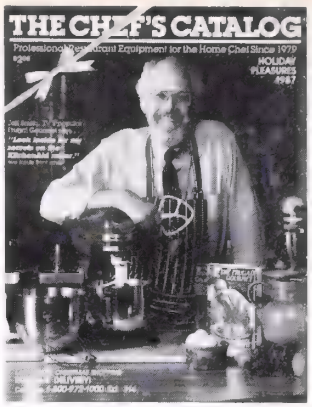
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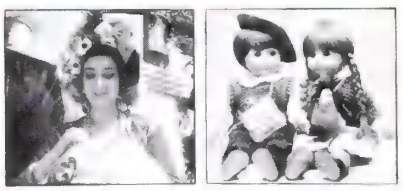
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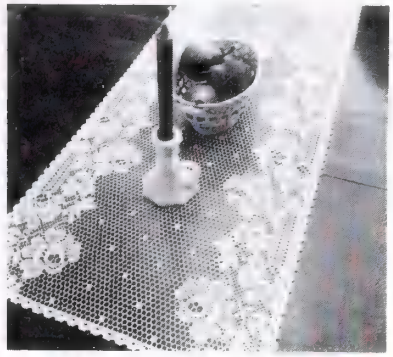
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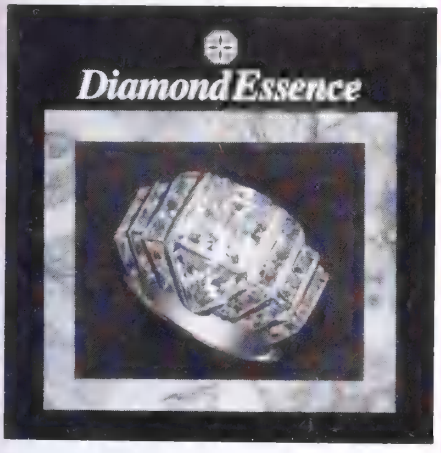
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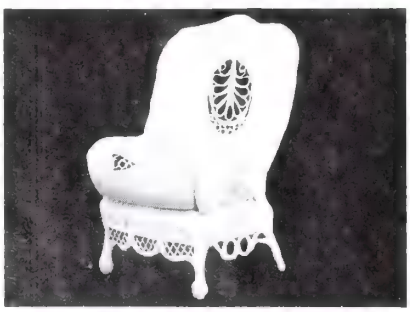
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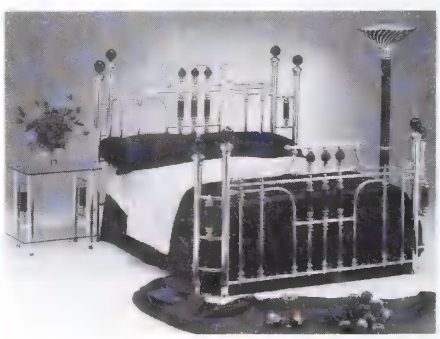
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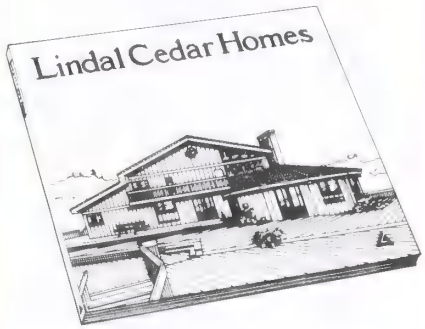
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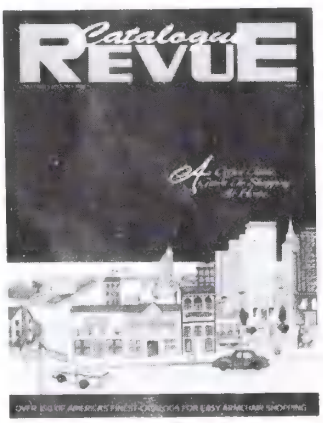
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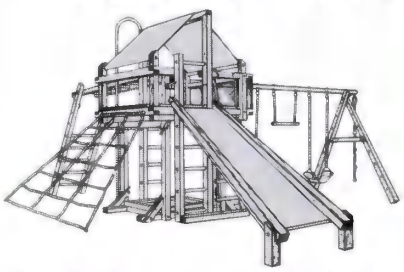
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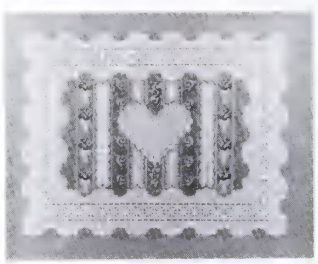
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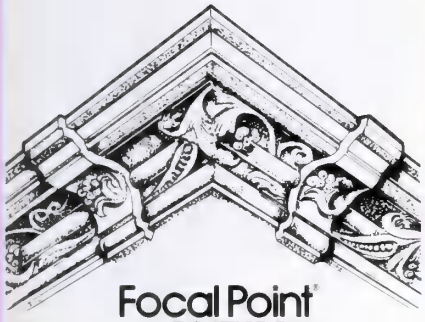


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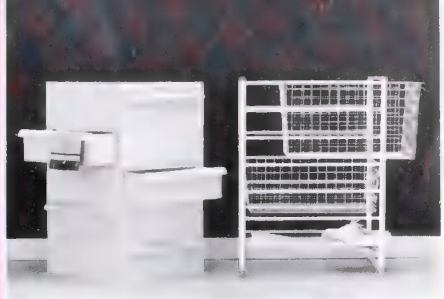
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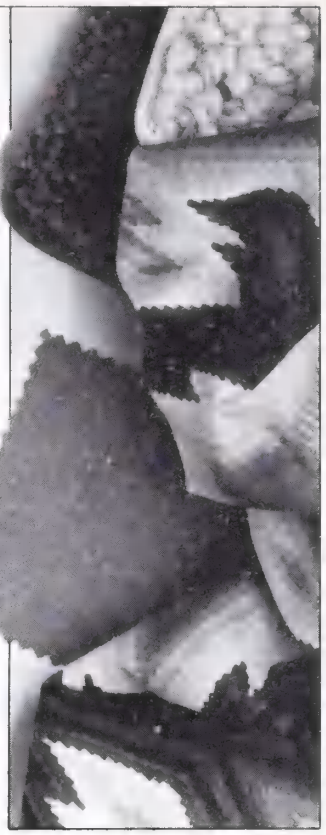
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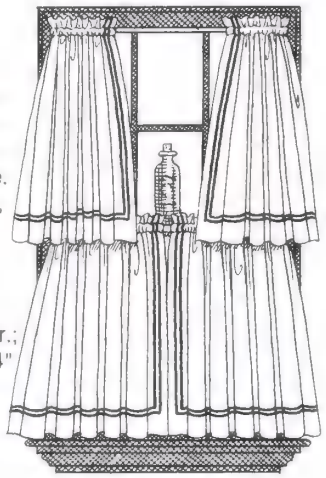
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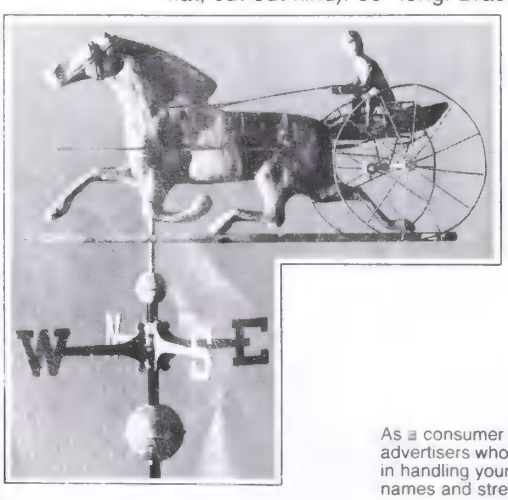
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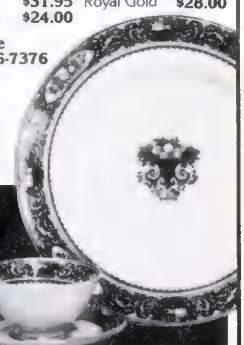
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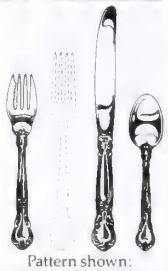
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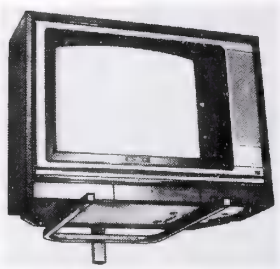


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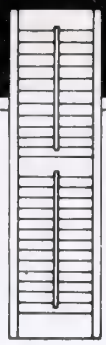
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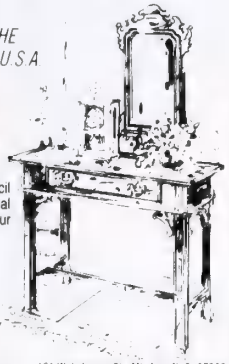
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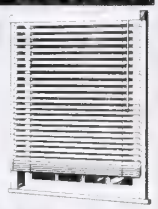
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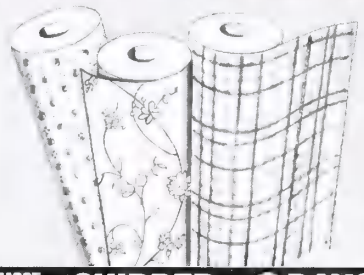
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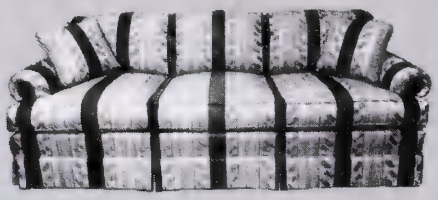
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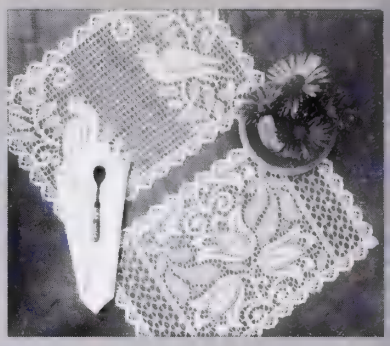
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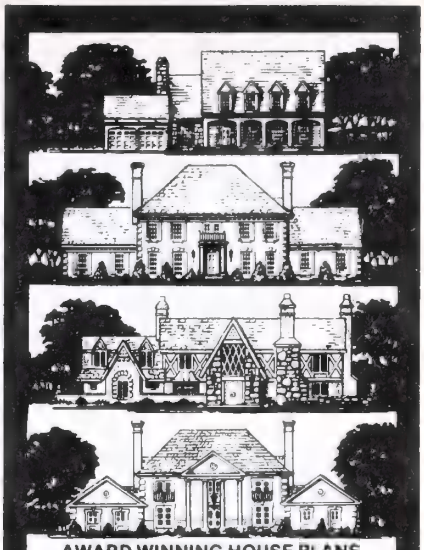
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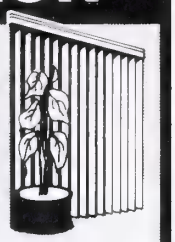
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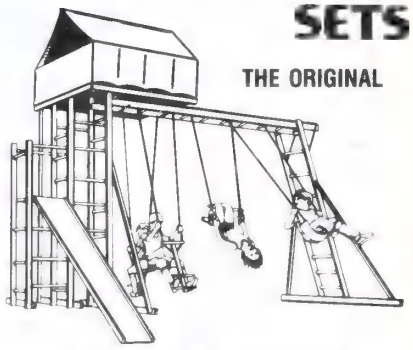
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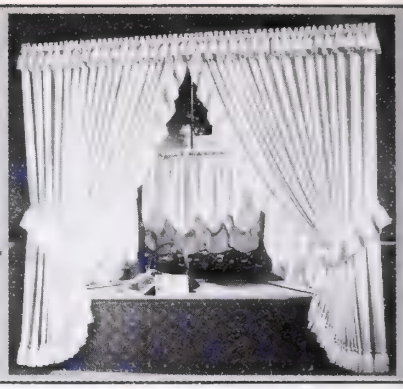
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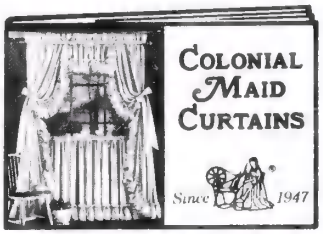
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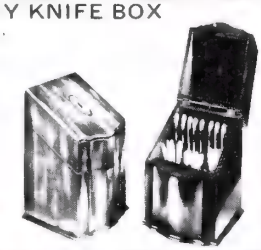
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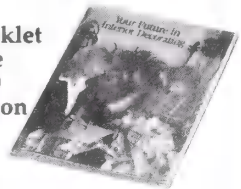
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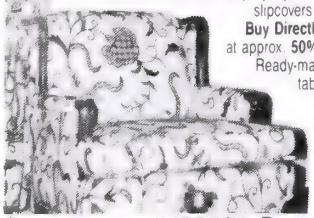
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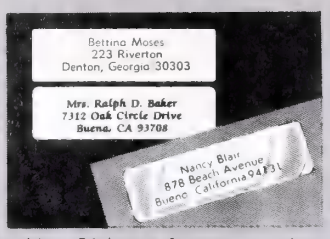
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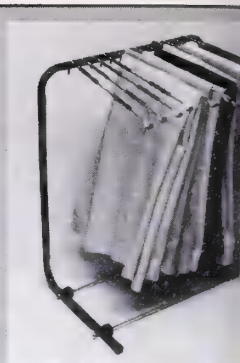
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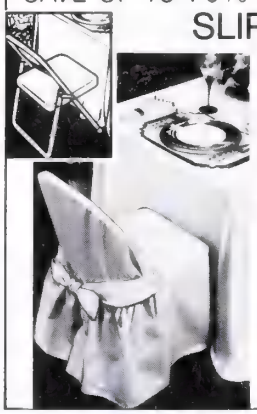
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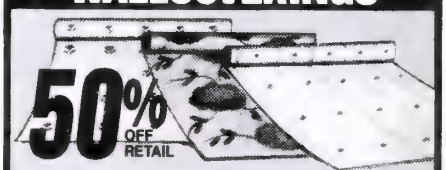


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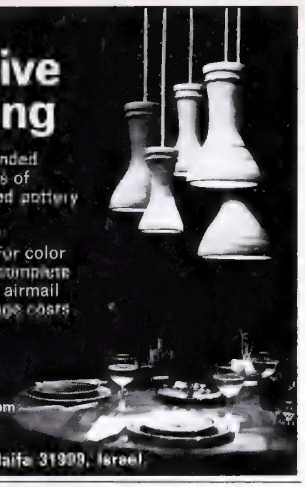
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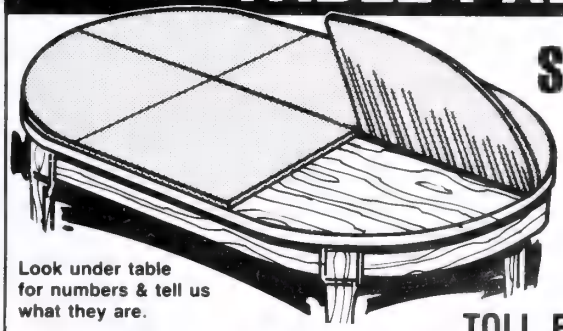
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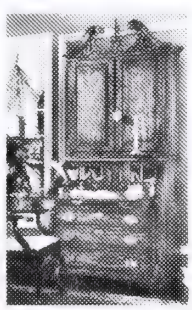
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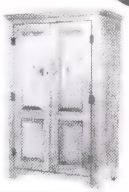
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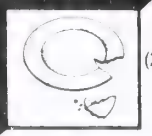
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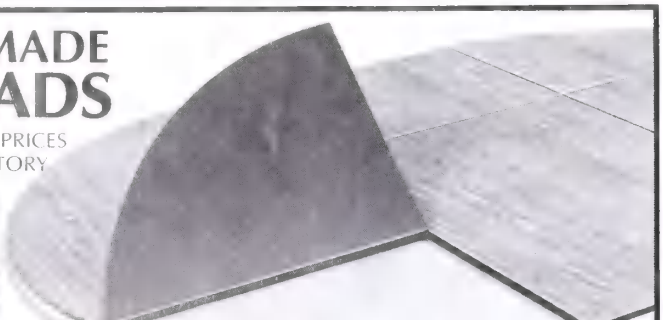
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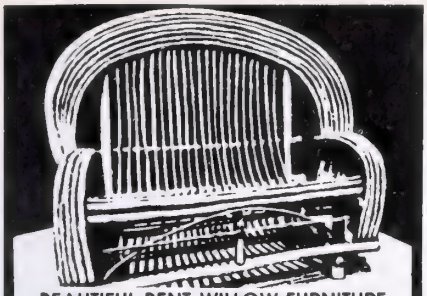
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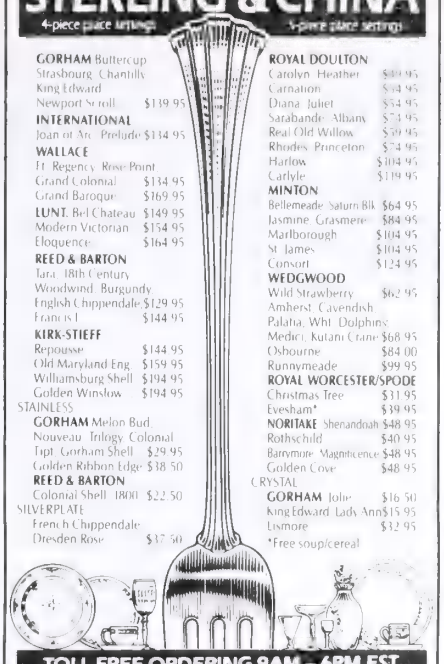
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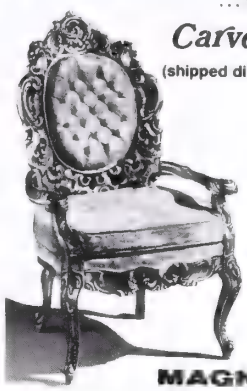
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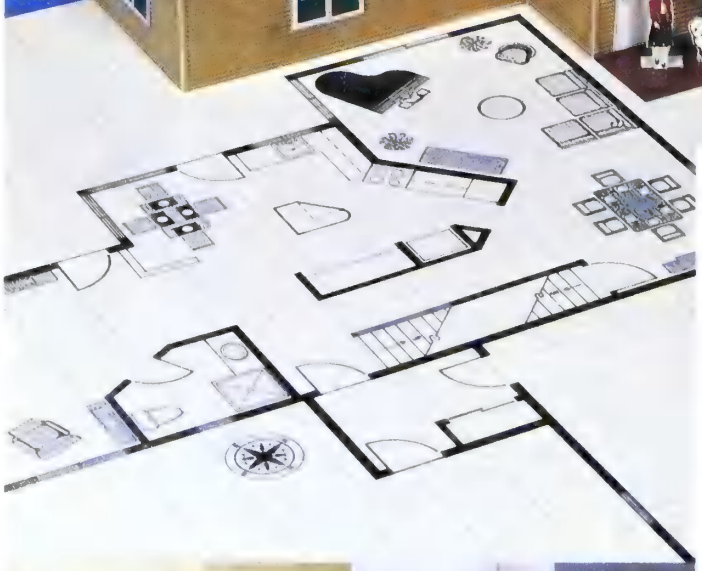
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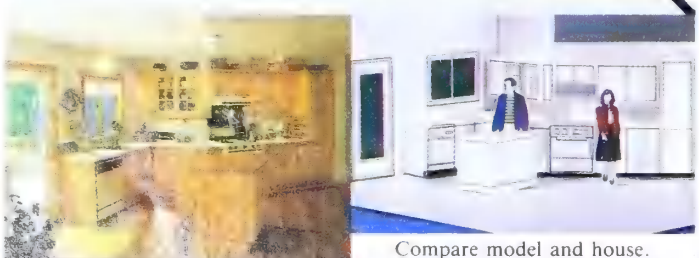
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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

☐ **Are architectural remnants like this column top of any value? There are several old buildings being torn down near me, and doors, windows, railings and pieces of large pillars are available.**
—J.D.B., Hickory, N.C.



Early American architecture was influenced by the great classical designs. When pillars were needed, the three great orders of Greek columns were used. Most popular for homes were simple Doric and Ionic columns. But many buildings also featured the ornate Corinthian style—the style of this capital. The design clues? The overall bell shape and the acanthus leaves. With all the interest in neoclassicism, this piece has plenty of decorative value. Parts of old columns are being used many ways—tops as table bases, for example, or as pieces of sculpture. As a result, good carved stone capitals are also worth more money. This one is worth at least $500.

☐ **This rather strange table has two drop leaves, two drawers and a large wastebasketlike section on the bottom. It is probably made of mahogany, with some light wood trim. The table is 29 inches high. What was it designed for? How old is it?—L.B., Jeffersontown, Ky.**



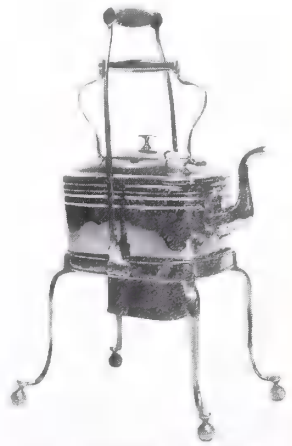
You have a work table in the Empire or the late-Federal style. It was probably made in the eastern United States about 1830. The dark wood, scrolled feet and heavy overall proportions were typical of that period. The bottom "wastebasket" held sewing materials, and the drawers were for needles, thimbles and other equipment. A work table was kept in the main room of a house for the sake of convenience. The job of embroidering and mending was important. At a time when most fabrics were produced on hand looms, textiles were among a family's most valuable assets. Small tables are in plentiful supply, so moderately priced. Yours is worth about $500.

☐ **The bottom of my art pottery vase is marked "Royal Lancastrian." It's olive green and decorated with raised orange fish. The vase stands about 7 inches tall. Can you tell me its age and value?**
—D.D., Mulberry, Fla.



Your vase is similar to one made by Pilkington's Tile and Pottery Company, in England, about 1930. The company, which was formed in 1888, also made tiles, buttons and hatpins. In 1903 the Pilkington family discovered a way to make special opalescent glazes and started marketing a line of glazed earthenware vases and bowls called "Lancastrian." The words "Royal Lancastrian" were used as part of the mark from 1914 to 1938. After that, the company decided to make only tiles. From 1972 to 1975, pottery was again made and marked with the old name. The orange color in your vase was popular in the '30s. The American collector is just beginning to discover the best of English art pottery. Your vase is worth $800 to $1,000.

☐ **Can you tell me anything about this large brass tea kettle and stand? How, for example, were sets like this one generally used?**
—J.W.A., Gillespie, Ill.



In the days before the cooking stove, our ancestors had to heat everything in the fireplace. Water was heated in a pot or kettle held on a hook above the fire. After the water was hot, it could be kept warm in a kettle placed on a stand near the fireplace. Your stand has a wooden handle, so it must have been kept far enough from the fire to remain scorch-free. The tea kettle may have been used on the stand in the dining room when the hot water was served. Copper and iron kettles were the most common in the United States. The English and Dutch, however, preferred brass. Your kettle is in a style popular in England about 1820. The square shape and graceful stand are most unusual. The set would cost about $4,000 in an antiques shop.■

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By SYLVIA SUNDERLIN

More old houses than ever before are being restored—which means you may have to wait a few months for that marble mantelpiece. But there are still plenty of other architectural artifacts to be found. Much of the decorative stonework and ironwork available now, for instance, comes from commercial buildings. And old barns are a constant source for weathered beams and flooring. All of these dealers offer a great selection.

Aged Woods, 147 W. Philadelphia St., York, PA 17403; 800-233-9307 or 717-843-8104—Jeffrey P. Horne has antique flooring, siding and beams from old barns, in hemlock, oak, chestnut, pine and cypress. He cuts and trims woodwork to order. Write for a brochure (he ships). Or, make an appointment.

Architectural Americana, Route 26 and Dance Hall Road, Mt. Pleasant, MD 21701; 301-898-9565—H. Weber Wilson and Andrew Berry specialize in unusual American fixtures: terra-cotta and stone exterior ornaments, leaded-glass panels, mosaics and cast-iron garden urns. By appointment. Send $5 for a catalog.

Architectural Antiques Exchange, 709-15 N. Second St., Philadelphia, PA 19123; 215-922-3669—Mark Charry offers a great selection of wood and marble mantels, stained-glass panels and wood wall paneling and columns. A brochure is $3. He ships anywhere. Hours: Monday through Saturday, 10 A.M. to 5 P.M.

Architectural Antiquities, Harborside, ME 04642; 207-326-4938—John Jacobs stocks various features salvaged from local houses: hand-hewn beams, mantels, interior and exterior doors, window sashes. Although most business is done locally, Jacobs will send photos and ship. Call to visit his shop.

The Brass Knob, 2311 18 St. N.W., Washington, DC 20009; 202-332-3370—In addition to decorative brass, Victorian lighting, wood, marble and slate mantels and stairway parts, Ron Allan and Donetta George offer some excellent figural stonework and decorative ironwork. Photos on request. Hours: Monday through Saturday, 10:30 A.M. to 6:30 P.M.; Sunday, noon to 5 P.M.

Great American Salvage Co., 34 Cooper Sq., New York 10003; 212-505-0070—Stephen Israel has one of the East Coast's biggest selections of salvage ware. This is a good place to find carved stonework—pediments, columns, mantels and more. You'll also come across plenty of unusual woodwork, like interior panels and newel posts. Hours: Monday through Saturday, 9:30 A.M. to 6 P.M.

Materials Unlimited, 2 W. Michigan Ave., Ypsilanti, MI 48197; 313-483-6980—Reynold Lowe, who has one of the largest supplies of artifacts in the Midwest, carries stained-glass doors, wood and marble mantels, porch posts and fretwork, columns, brackets and door hardware. A catalog is $3. The firm ships anywhere. Hours: Seven days a week, 10 A.M. to 5 P.M.

Off the Wall, Architectural Antiques, 950 Glenneyre St., Laguna Beach, CA 92651; 714-497-4000—This firm maintains an astonishing stock of footed tubs, pedestal sinks, balustrades, doors, leaded-glass windows, mantel surrounds, tin ceilings and fretwork. Anne Marie Ferguson will send photos. Shop hours: Tuesday through Saturday, 10 A.M. to 5 P.M.

Southern Accents Architectural Antiques, 308 Second Ave. S.E., Cullman, AL 35055; 205-737-0554—Garlan Gudger specializes in artifacts from Southern houses: glass-door entryways, whole porches, indoor and outdoor fretwork, plus ceiling fans, fencing, gates and light posts. Shop hours: Monday through Saturday, 9 A.M. to 5 P.M., or by appointment.

Stamford Wrecking Company, 1 Barry Pl., PO Box 161, Stamford, CT 06904; 203-324-9537—You'll find everything from three-panel Colonial doors to wrought-iron gates at Murray Goldblum's shop. And a lot in between: stained-glass windows, marble mantels, old bookcases and more. Hours: Monday through Friday, 8:30 A.M. to 4 P.M.; Saturday, 9 A.M. to 3:30 P.M.

The Wrecking Bar of Atlanta, 292 Moreland Ave. N.E., Atlanta, GA 30307; 404-525-0468—Wilma Stone's firm offers artifacts from period American houses: stair railings, paneling, carved wood brackets, columns and capitals, plus large mantelpieces. A brochure is available on request. Shop hours: Monday through Saturday, 9 A.M. to 5 P.M. Ships anywhere. ■

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Antique French and English ceramics—plus an ornamental zinc pigeon from a French country roof—brighten a terrace tabletop at the home of Gep Durenberger, director of the just-opened Center for the Study of Decorative Arts in San Juan Capistrano, Calif. Photograph, Tim Street-Porter.



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THE MOST INTERESTING AND APPEALING ROOMS I'VE SEEN ARE THE ONES WHERE INGENUITY AND RESOURCEFULNESS TAKE PRECEDENCE OVER PRICE TAGS



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All too often we feel our ability to make our home look just the way we want is hampered by the size of our decorating budget. We're besieged by what I call the "if onlys": "If only I could re-cover the sofa. If only we could change the color scheme." And in an age when an Early American armchair can sell at auction for millions of dollars, no matter how high your budget, there's always something that seems to be just out of reach.

However, the most interesting and appealing rooms I've seen are not those decorated with an unlimited budget. Rather, they are the ones in which ingenuity and resourcefulness take precedence over price tags, giving way to rooms filled with personality, wit and charm. What it takes is a real passion for things beautiful, along with fine-tuning your creativity and educating your eyes to make something wonderful out of the ordinary.

That's why a tight budget can be a blessing in disguise. It forces us to draw on our imaginations and see beyond the mundane—to rescue an iron rosette from a torn-down fence and treat it as sculpture, to buy an affordable but less-than-ideal table and give it a stunning decorative paint finish, or to dress up a sofa with a handmade throw.

Top designers agree. Paul Leonard believes that decorators tend to be more creative when they don't have a lot of money to play with. And because the decorating is less pat, he thinks the results are better.

The budget decorating stories in this issue prove his point *(see page 65)*. We gave three leading designers each a budget and a living/dining area and a bedroom to decorate from scratch. Peter Wheeler was allotted $4,500; Barbara Ostrom, $13,000; and Georgina Fairholme, $22,000. Naturally, $4,500—let alone $22,000—is a fair amount of money. But when it comes to the cost of furnishings today, even $22,000 doesn't stretch far. And, of course, everything is relative. To these decorators, $100,000 for a living room is not an unheard-of sum. Barbara Ostrom said her staff laughed when she took on this project. "They told me there was no way I could do it," she says. "You see, I can spend $12,000 on just a chair." What's more, we put the designers in the tough position of having to buy everything—every stick of furniture, every lamp, every vase.

Since we wanted the decorators to face the same problems you do, our rules were strict: Everything had to be bought at retail—no wholesale discounts, although they were free to scour thrift shops and flea markets. The cost of all supplies, such as paint, also had to be included in the final tally.

Pulling it off was a challenge for even these seasoned pros, and they found it a true test of their creative mettle. Barbara's solution was to find the top-of-the-line pieces she really wanted and then match them with less expensive look-alikes. Georgina splashed vibrant color on the walls and invested in fabric to bring affordable warmth to her rooms. Peter indulged his passion for found objects. Each designer is extremely proud of the results, as are we. Elegant yet inviting, there's nothing make-do about these spaces. On the contrary, the money-saving solutions give the rooms one-of-a-kind character.

You'll find the same is true for your own home. Necessity—as they say—is the mother of invention, especially in decorating. When a rug proved out of reach for one couple I know, they improvised by painting their floor in a pattern of their own design. Now when you walk in, that floor is the centerpiece of the room, outshining everything else. At a country flea market, I once found an old pine cupboard painted a horrible shade of red and covered with mildew. Thanks to its unprepossessing appearance, everyone else had passed it by. But underneath the dirt and paint, I saw a treasure. I lugged it home, spent hours cleaning it, scraped off some of the paint and redid the finish with a blue antiquing kit. Since I'm not at all handy, I was stunned by the results—the barely perceptible red undercoat topped by the soft blue gave the old cupboard a charming patina. Now it stands proudly in my kitchen, and every time I look at that piece I feel a surge of pride. It's truly mine—far more than if I'd just plunked down money for it in a shop.

That's one of the joys of what I call "resourceful decorating." Yes, it's easy to give a designer carte blanche and say, "Do my house." But home can be the place of your dreams only if you're willing to put yourself into it. It may take a little effort, but here's the reward: You'll feel a sense of fulfillment every time you walk in the door.■

JoAnn R. Barwick

JoAnn R. Barwick
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Stir 1 package Knorr Tomato with Basil Soup and Recipe Mix, 1 1/2 cups sour cream, 1/2 cup mayonnaise. Stir in 1/2 cup chopped roasted red peppers. Cover; chill 2 hours. Makes 2 1/2 cups.

Asparagus & Artichokes Hollandaise

Brighten up any vegetable with smooth, lemony Knorr Hollandaise Sauce.

Rice Rustico

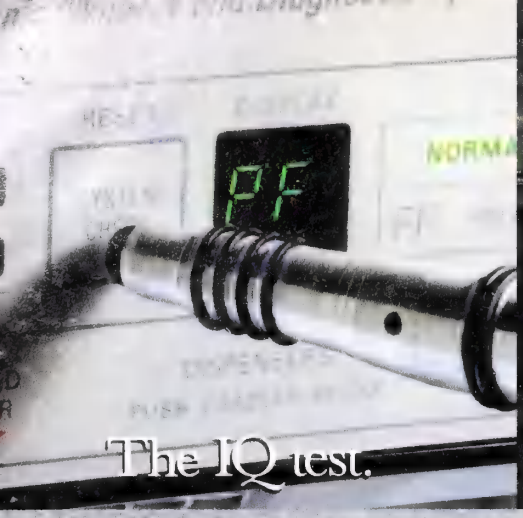
Prepare Knorr Alfredo Sauce Mix according to package directions. Stir prepared sauce and 2 thinly sliced green onions into 3 cups cooked brown and wild rice or 3 cups cooked white rice. Sprinkle with toasted sliced almonds. Makes 6 servings.

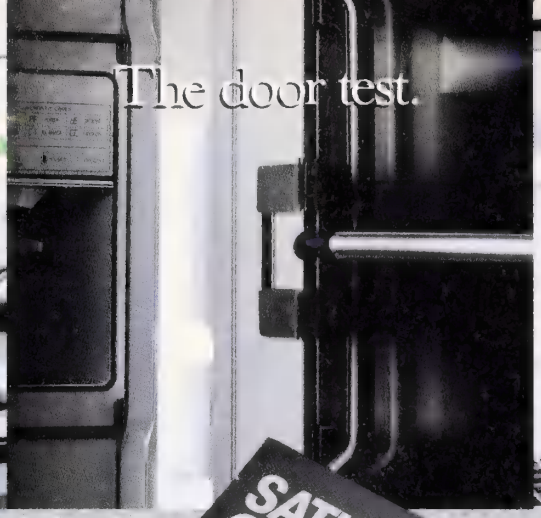




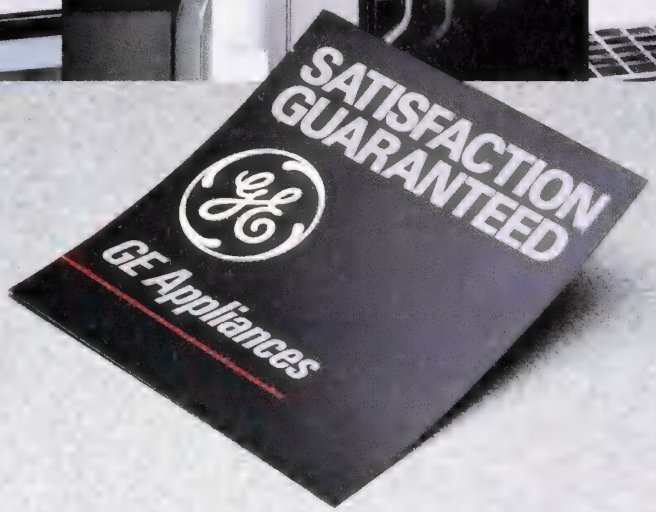
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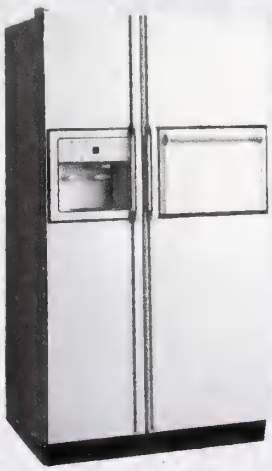






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STYLE BEAT



PHILLIP STERNS

Nationwide, a new kind of home-fashion shop is flourishing. Choices reflect the personality and flair of each owner, who often provides design services and advice, too. Here's a window-shopping tour.



The London townhouse atmosphere of Charlotte Moss's NYC shop *(above)* draws Anglophiles seeking Victorian slipper chairs, 1930s enameled dresser sets and old rose-strewn china teapots. Another lure is her new furniture, made for the shop—hand-painted tables like the scalloped one above and, just out, the Wharton chair, $835 COM. 131 E. 70 St., New York 10021; 212-772-3320.





WALTER SMALLING

At Hollyhock *(above)*, just opened in L.A.'s Hancock Park area, decorators Suzanne Rheinstein *(on left)* and Kate Stamps sell their own down upholstery group, scads of 18th- and 19th-century botanical prints and new Regency garden seats. 214 N. Larchmont Blvd., Los Angeles, CA 90004; 213-931-3400.

Painted Swedish country furniture, old and new, is the specialty of Swedish-born Ingrid Hinckley's Skandina *(left)*. So are pastel-hued accessories: mirror, $250; candle holder, $135; lamps, $250 each. The bureau is $1,950. 8 S. Madison St., Middleburg, VA 22117; 703-687-3730.►



JEFF McNAMARA

Like the other Anne Mullin shops in Boston and Greenwich, Conn., her newest, in Washington, D.C., offers many designer fabrics and wallpapers—Brunschwig & Fils and Hinson among them—along with Baker furniture, antique lamps and tapestry pillows. Carey Reid Kirk and M. Edward Angel *(below, left and right)* provide design savvy, whether you do the job yourself or have them mastermind it. 1206 30 St. N.W., Washington, DC 20007; 202-338-2810.





WALTER SMALLING

Frequent scouting trips to England prompted designer Lee Bogart to open her carriage house shop *(above left)*. Besides a magpie array of 19th-century wares, Bogart offers hard-to-find English fabrics—designs by the late decorator Geoffrey Bennison and Colefax & Fowler's fabrics and treasures. 250 Birch Hill Rd., Locust Valley, NY 11560; 516-676-3881.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

STYLE BEAT

THE VANITIES

Designer sheets promise high-style patterns and colors that vie with decorator fabrics at a fraction of the price. To prove it, we stitched these vanity dress-ups from some of the newest sheet collections.

Editors CATHERINE LEUTHOLD *and* MARY TAYLOR
Photographer JESSE GERSTEIN





Sew-simple slipcovers transform a wood chair into an elegant vanity seat *(left).* We chose J.P. Stevens's neoclassic Three Kingdoms, $13 per twin flat, to stitch a slip-on back cover and skirt. Slide the chair up to Grange's cherry dressing table *(above),* $1,495, and mirror, $595. Then make a sentimental set-up with Old World collectibles *(from left):* painted wood box, $150, John Rosselli; vase, $275, Charlotte Moss; pear and raindrop perfume bottles, $65 and $70, Kosta Boda; hand mirror, $300, Kentshire. *Right:* Stage an onyx and ivory tableau inspired by Yves St. Laurent's Majorelle, $22 full, for Dan River. *From left:* Chair, $670, Jeffco; candlesticks, $1,050 a pair, John Rosselli; mirror, $4,000, Bardith; dresser set, $600, John Rosselli; picture frame, $350, Charlotte Moss.





Decidedly romantic, tradition turns blushing pink *(left).* We camouflaged an old dressing table with the bouquets and ribbons of Martex's Devon Court, $15 full flat. For extra measure, we swagged the front, then caught each side with a fanciful rosette. Also noteworthy for this private primping place: Cirque wallcovering, $27.50 a roll, Laura Ashley; bamboo chair, $5,000 a pair, Kentshire; gilt mirror, $4,750, Trevor Potts; lamps, $370 each, Charlotte Moss & Co. *Below:* Bazaar-bright hues dictate Moroccan airs with a dressing-table skirt of Frontier; $19 full flat, by Collier Campbell for J.P. Stevens. The black triangles of the border became bold zigzag edging, an easy-to-add touch with Velcro™. Iron chair, $285, Zona. Mirror, $600, Limited Editions. MORE SPRING TIP SHEETS—Pillowcases *(right, from top):* Jardin, by Albert Sardelli for Wamsutta/Pacific Home Products, $29 per pair; Carnivale, by Vohann of California for Fieldcrest, $15 a pair; Clemenceau, by Givenchy for Martex, $27 a pair; Harlequin Rose, by Eileen West, Utica for J.P. Stevens, $28 a pair.►

FOR RETAIL SOURCES AND STORES NEAR YOU, CALL OUR TOLL-FREE NUMBER
SEE HB READER ADVANTAGE PAGES





Dress up your routine with shapely objects—beautiful to look at and a pleasure to use: the Victorian hand mirror *(opposite top),* for example. Or, modern collectibles, like a Venini perfume bottle *(above),* $99, Avventura.

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STYLE BEAT



JEFF McNAMARA

SOFA SATISFACTION

At last, a new system from Harden called the "Signature" sofa lets you design the exact style of seating you want. Working with a basic shape and several acetate drawings *(above)*, you choose from 62- to 102-inch lengths and seven options for back, skirt and arm. This versatile system also offers three types of seat cushions and, for those who like it ample, the choice of a 38-inch-deep frame. For stores, call Harden: 315-245-1000.



Painted metal has an antique, back-to-Pompeii aura that feels just right nowadays. It's turning up in furniture and on smaller *objets*, like this GuildMaster mirror, part of a group of ivy-draped designs by John Van Koert. Mirror, $495 at Bloomingdale's Past and Present Shop, 212-705-3182. For other stores, GuildMaster: 417-831-4311.



JEFF McNAMARA

In the 1880s, ottomans were all the rage. Now, they're back as handy extra seating or soft coffee tables. Look for the playful kind, tufted and trimmed, like Kittinger's 36-inch round *(above)*, $1,400. For stores, 800-876-2378.



JEFF McNAMARA

EASY SEAT

Pale woods and pastels make Swedish country a pivotal style lately. Case in point: This sleigh love seat is one of 35 designs from Jeffco's new Scandinavia . . . In the Country Manor group (inspired, says president Jeffrey Gaynor, by HB's May '88 Scandinavian Style issue). At Jacobson's, Detroit; Domaine, all stores; or call 704-328-6108.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Architectural artifacts from the 18th and 19th centuries now command soaring prices. But you can get the look for less with new millwork. Artist Ross Madole brushed an antique finish on these finials *(below)*, priced $9 to $52, from Classic Architectural Specialties, a superb mail-order source for reproduction millwork. A catalog costs $3: 3223 Canton St., Dallas, TX 75226. ►



JEFF McNAMARA

STYLE BEAT

Garden-inspired ideas to carry home, just in time for spring



Potpourri with an outdoors-fresh scent: Summer Morning, now from Claire Burke, $8.50. For local stores, 800-447-9424.



Sources for unusual and heirloom plants and flowers . . .

- Old-fashioned roses: The Antique Rose Emporium, Route 5, Box 143, Brenham, TX 77833; catalog, $3. Roses of Yesterday & Today, 802 Brown's Valley Rd., Watsonville, CA 95076; catalog, $3.
- Perennials, especially peonies: Klehm's Nursery, Route 5, Box 197, S. Barrington, IL 60010; catalog, $2.
- Two other fine perennial sources: Wayside Gardens, 1 Garden Ln., Hodges, SC, 29695-0001. White Flower Farm, Litchfield, CT, 06759-0050.



Gather weeds, carry tools or a flat of plants in these lightweight English polyethylene bags. Small, $12; large, $14. From Gardener's Eden; for orders: 415-421-4242.

Well worth flocking to for inventive birdhouse designs: Smith & Hawken (English thatched-roof style), 415-383-2000; Winterthur (white house with portico details), 800-223-1956.



MICK HALES



Originally designed by English architect Sir Edwin Lutyens in 1902, the Lutyens bench (pronounced "luch-uhnz") has zoomed back into popularity. This 8-foot-6-inch version, $1,600, Smith & Hawken, 415-383-2000.

Editor SALLY CLARK

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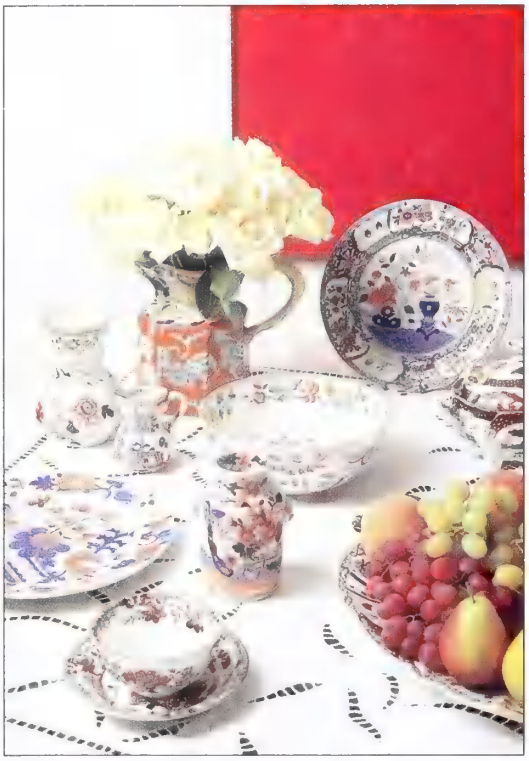
TREASURES TO USE

THE REAL JOY OF COLLECTING IS MAKING IT PART OF YOUR LIFE INSTEAD OF ADMIRING PIECES THAT SIT ON A SHELF

By MERVYN KAUFMAN

I remember that winter when we were newlyweds and Nancy and I were trying to make a place for ourselves in the mainstream of Manhattan life. Saturdays were inevitably shopping days, as we looked for an area rug for our hall, for a reading lamp to put by the desk and, always, for the one china pattern that would reach out to us and confirm that we had a style and design sense we could truly call our own.

Nancy hated shopping for china, but being young marrieds at a time when certain acquisitions were de rigueur, she and I agreed that some of our wedding-gift money should be set aside for china. B. Altman's, Bloomingdale's, Macy's—we cut deep, anguished tracks through every china department, looking, pricing, pondering. *Nothing.* The patterns began to blur, and some to recur. What we cottoned to in one store left us cold in another; familiarity failed to ignite our enthusiasm.



Most of these ironstone pieces have doubled or tripled in value since purchase. The large jug is worth 10 times its original price.

One cold, snowy day after yet another fruitless plod through a department store china display, we found ourselves walking up Third Avenue, pausing in one or another antiques store—not so much to shop as to warm ourselves. At Sylvia Tearston Antiques—the old store, not the present one—we were attracted to a handsome Federal side table with elegant legs, a pristine finish and surprisingly capacious drawers (every New Yorker looks for furniture with drawers: a table without them wastes space). The price was $550. We loved the piece but couldn't imagine where we might put it and wondered, between us, if there weren't other, more "important," purchases to be making. Later, after several return visits and much dithering, we decided to take the plunge, but by then the table had been sold.

So it was that on our first visit we lingered awhile in Sylvia Tearston's shop. Bad weather had kept people home that day, so the place was virtually empty and no one minded our exhaustive search of the inventory or the fact that we kept mooning over the little side table we lacked the courage to buy.

At one point Nancy spotted something that intrigued her in a china cabinet: a single plate whose pattern involved flowers in organic shapes and a giant long-tailed peacock with wings tinged in gold. The colors were pale but appeared undiluted; the plate itself was perfect. Were there others like it? Nancy asked. Alas, no. The day before, a man had purchased 12 of the plates. It had been a baker's dozen, but he hadn't wanted the 13th—which could be ours for $9.

We loved it; we had never seen anything like it. While I was wondering aloud where we might put it, Nancy was shaking her head and saying, finally, "You know, we should *collect* something. This would be a nice thing to collect." Sylvia Tearston explained that what we were looking at was an early example of Mason's Patent Ironstone China and showed us its printed mark, which included a banner and a crown, symbols that eventually became very familiar to us.

Ironstone china wasn't porcelain, of course; it was everyday tableware. But this piece was so beautiful, we couldn't put it down. "Use it," Sylvia Tearston said as she wrapped it for us. We set off in the snow again without our bridal china, but with an object that was not merely a plate but item number one in our new "collection."

The where-to-put-it question was solved soon enough. A distant relative of Nancy's passed away, bequeathing some of her furnishings to my mother-in-law. Mother took a fancy to a well cared for reproduction Sheraton secretary-cum-china cabinet and decided it should be ours. It had drawers and enclosed cabinets below, glass-fronted shelves above. We moved it into the apartment and put our single piece of Mason's Patent Ironstone China inside, and though the piece sat there in lonely splendor, we were satisfied we had given it a suitable home.

Winter segued into spring, and soon we were taking jaunts to the country, doing that chic look-but-don't-buy activity called antiquing. But we could do it now with a

(Continued on page 26)

GEORGE BENNETT





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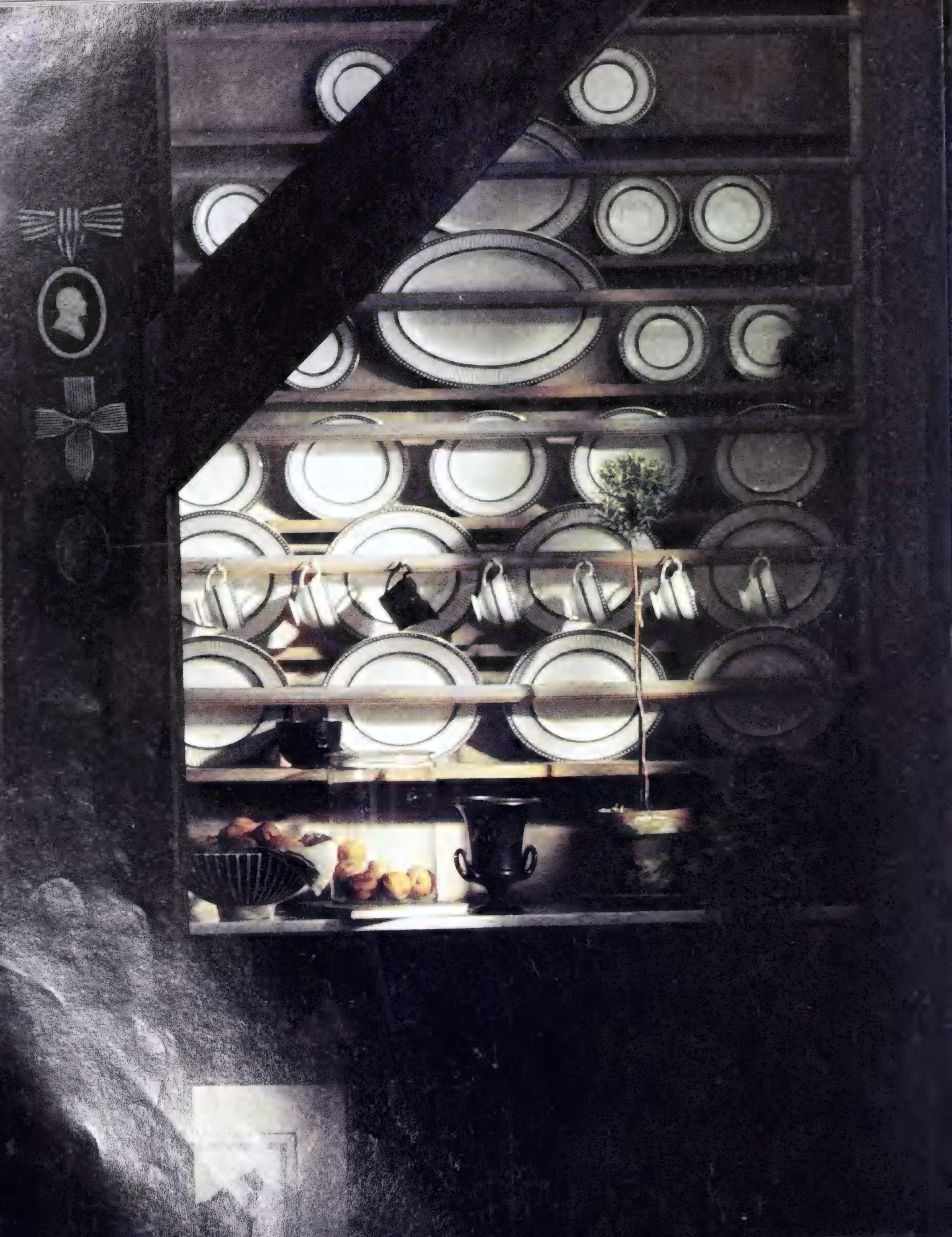
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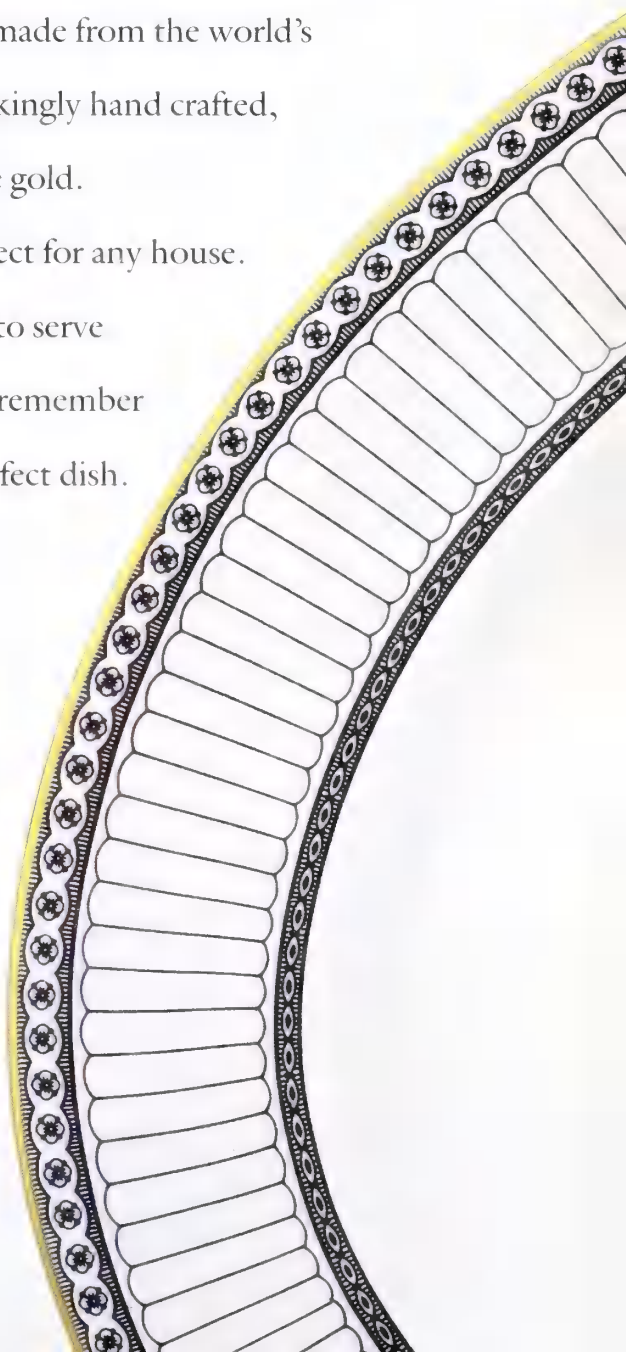
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Pictured left: Wedgwood's "Colonnade Black" bone china service, and museum pieces from the Wedgwood collection. For more information write: Wedgwood, 41 Madison Ave., N.Y., N.Y. 10010

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TREASURES TO USE

Continued from page 22

sense of purpose, for we were collectors with a china cabinet to fill. And fill it we did, however gradually. Birthdays, anniversaries, Valentine's Days: We "surprised" each other with additions to the collection until our china shelves blazed with vivid color.

The striking patterns were what attracted us. Early on, we decided not to repeat them. Instead, we wanted our collection to be entirely miscellaneous, as though each piece were one of a kind. Once, while planning a modest dinner party, Nancy fretted that she had nothing special on which to serve dessert, and since it was going to be a painstaking effort from Julia Child, she felt dessert deserved better than to be plunked onto one of the white dishes we had purchased when it was clear we couldn't decide on our "permanent" china and needed something to serve and eat on.

"What are you doing?" I asked, incredulous, as I saw her unlock the china cabinet and select six ironstone plates to take to the kitchen.

"These are quite beautiful," she said, "but no one ever sees them. Miss Tearston said to *use* them, remember?"

"But they're *antiques*," I insisted.

"So you'll have to be more careful when you wash them." It was a statement that defined my role in our entertaining plan and also gave me a mandate.

The dinner party was a modest success, but the dessert plates were a triumph—more commented on by our guests than the Julia Child concoction we had served. After that, our collecting took a new turn: We couldn't keep acquiring plates when we obviously needed serving bowls, covered dishes, gravy boats, vases, pitchers.

Looking back, I can't imagine our having given a moment's pause to paying $9 for our first ironstone plate. Since then we have paid 10 times that much for pieces no more handsome—and have gone even higher for plates we considered truly special. Visiting London in the early 1970s, we spread the word through the Bermondsey Market that we were collectors of Mason's Patent Ironstone China, and I felt ourselves immediately branded "Big Spenders from the States." A lot of imitation ware was trotted out for us to see, and for a time it appeared that the real thing would elude us. But we finally settled on three purchases, one of which was a jug that cost us the equivalent of $44, a piece we've always known was museum-quality.

(Continued on page 30)


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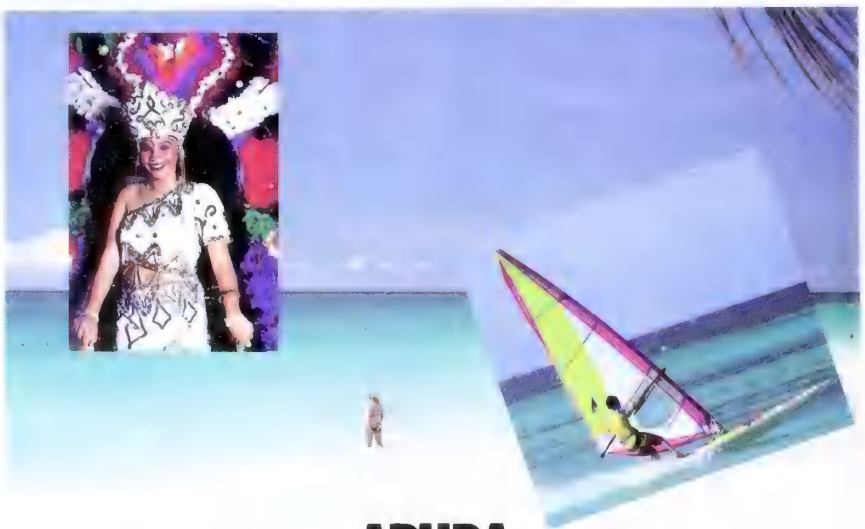
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TREASURES TO USE

Continued from page 26

The shrinking dollar, the rising English pound and the sudden—and growing—scarcity of Mason's ware make that acquisition seem all the more remarkable now.

We have never purchased faded, cracked or chipped examples; we never felt that signs of previous wear would increase our enjoyment of the collection. We did turn down some attractive prospects, but ultimately could afford to, for we long ago packed our china shelves, plus part of one enclosed cabinet. Through the years, a number of dealers have shown us pieces that, to their eyes and ours, were undeniably Mason's ironstone but lacked any mark. Naïvely, perhaps, we shied away from buying them. Our collection may not be uniformly valuable, but in at least one respect it is pure.

Eventually we did acquire a set of china, one that neatly complements our ironstone collection, so that, to less than jarring effect, we can mix new and old pieces when serving. Shopping became much easier once we knew what our china would have to "play" against. Not that we use our Mason's ware regularly. On some occasions a few of these pieces work perfectly; other times they are not needed at all, and the collection gathers dust on our shelves. Whenever the apartment is painted, of course, every piece comes out and must be packed and placed out of harm's way. Then the joy of rediscovery far outweighs the time-consuming paint-preparation process. We take out each piece, dust and wrap it, and look at it with the same delight we experienced when we bought it. We have never been disappointed.

Years ago I fancied our having a dining room whose walls would be covered with Mason's ironstone plates in even greater number than we currently own. My wife didn't share my vision; it passed, in time—which was just as well. For what I had imagined would have been a series of spheres placed at precise intervals, forming a frozen-in-space pattern that couldn't be altered easily. Removing two plates for serving hors d'oeuvres would have destroyed the effect—which means we could never have used our pieces and would have acquired only plates. It would have been a collection without character or depth.

Nancy's approach has made more sense; we regard our pieces as vessels rather than simply as objects. Only a few of them can be considered really important, but all are colorful splashes of history that we love to use as well as to admire.■



LAURA ASHLEY

HOME



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What good is outdoor furniture if it can't provide a little healthy escape? But when you go shopping, you're going to have to face some harsh realities. Not all outdoor furniture is built to withstand the real tests of time: weather and the fashion climate. Fortunately, Tropitone passes both with flying colors.


fig. 1

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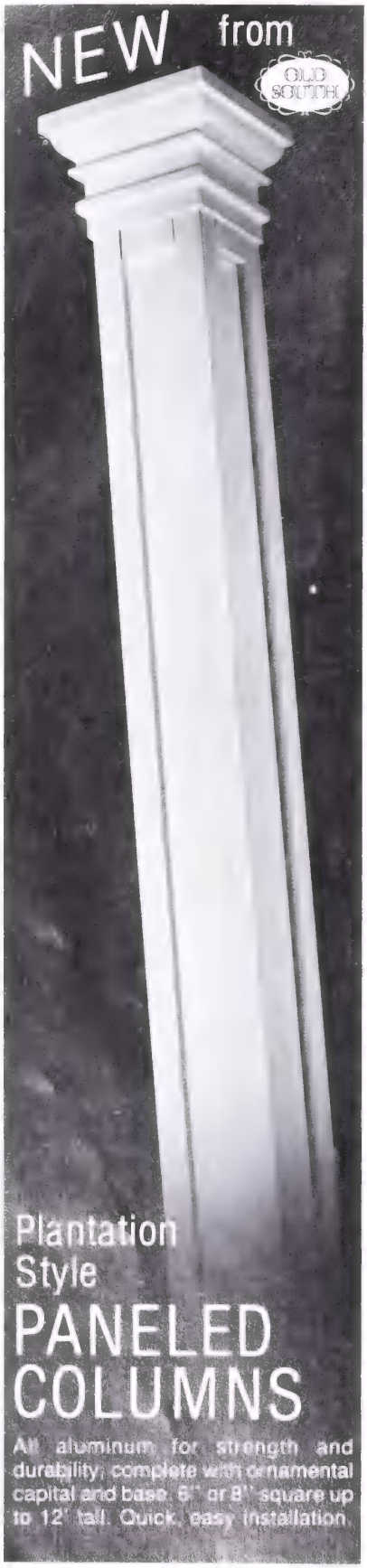
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FROM THORNHILL FARM

Two walls were up, and our world had grown. We set up two canvas chairs, to watch the sun set



By DEE HARDIE

When we first saw the land in Vermont where we were planning to build our summer house, it was not love at first site. It was foggy and cold. I couldn't see any views of the promised lands—not even a tip of snow on the Adirondack Mountains, not even a glimpse of sparkle from Lake Champlain. But this land was *our* land, and I had to use my imagination.

Since the land was wooded, we spent much of the summer clearing a site. That was easy—a house must have room. But making room for the views was difficult. A tree once cut is gone forever, and this land was abundant with pine, maple and hickory.

Greg, the arborist, as he calls himself, would stand at a distance, and I, on higher ground, would point to a tree, and down it would come. It was like taking a puzzle apart, rather than putting one together. But finally the necessary surgery widened our views, widened our eyes, and we started feeling more at home.

I soon put an American flag in one of the trees, for color as well as for courage, and then set up two canvas chairs, side by side. Here Tom and I would come to watch the sun set. The whole land was our outdoor front porch.

But we weren't there for the actual first step, the foundation—which was probably a wise move. Charlie, the builder, and Tom, the designer, certainly didn't need my novice building nerves. And the biggest problem so far was at the genesis. A huge ledge of stone ruled the land where our foundation was meant to be. Dynamite would have been costly, so they simply moved the site forward. Once a threat, the ledge now surrounds the house in a comfortable embrace. I know, because at last I've seen it.

Before we left Thornhill for Vermont, an old friend, Ned, said to me: "Dee, I know you, you're going to be in agony. With just the foundation and flooring, it's going to look small, so small you'll wonder how you'll live there. But once the walls are up, it will look larger. It works in reverse."

And he's right. That first day we visited the site, I was scared. Tom and I walked in silence through the quiet of the woods. Then we heard the staccato beat of nails being hammered. Suddenly we were there, and it was a wonderful relief. The foundation did seem small, but it sat just right. The next day, two walls were up, and our world had grown larger. And in the distance were the majestic Adirondacks, proving their points.

The energetic crew seems as enthusiastic as I feel. There's Gordie, the foreman, who has been building houses for 30 years; George of the red beard; David with the dark mustache; blue-eyed Charlie; and rosy-cheeked Jay. They have a radio propped up by a tree, and for more local music, they've hung a birdhouse nearby, filled with sunflower seeds.

The next time we visit, there will be more walls, a roof, maybe even rooms. The house is going up faster than we had expected. At the last planning session we had with Charlie Proutt, the builder, months ago, I looked him straight in the eyes, and said, "Charlie, I don't want to make *any* mistakes." He looked right back at me, all 31 years of him, and said, "Dee, we *will* make mistakes." Well, time will tell, but Charlie, I'm not worried anymore.■

JEFF McNAMARA

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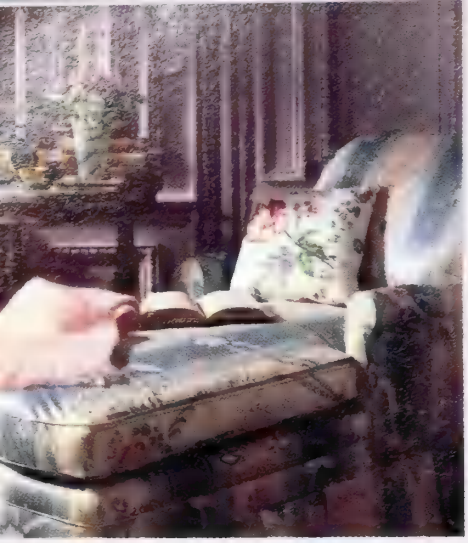
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TRAVEL

THE NEW IDEA GARDENS

LATELY, BOTANIC GARDENS ARE DESIGNING HOW-TO GARDENS WITH TAKE-HOME PLANS FOR YOUR OWN BACKYARD. GO—AND GET INSPIRED

By SYDNEY EDDISON

In his recently published book, *The Opinionated Gardener,* Geoffrey Charlesworth describes gardening as an activity that "disfigures one's hands and ruins one's clothes." Nevertheless, more Americans are gardening than ever before. Just last year a Gallup poll reported that gardening edged out jogging as the most popular leisure activity in the United States.

In response to this overwhelming enthusiasm, new botanical gardens have been springing up all over the country, and venerable old institutions have been creating new gardens for their expanding constituencies. What, you might ask, do botanical gardens have to do with the average gardener? *Plenty.* In the past they were known mostly for sweeping landscapes, acres of flowering trees and shrubs, and mammoth greenhouses (more fitting for the estates of the wealthy than for backyard gardeners). But increasingly, these institutions are helping home gardeners.

Most often this help takes the form of small exhibits, variously called "demonstration gardens," "idea gardens" and "theme gardens." Scaled down in size and arranged to inspire amateurs, some of these exhibits are designed to be duplicated in an ordinary backyard. Others are more like glorified nurseries, where plants (although not for sale) are organized by species. Almost anywhere you travel, you are bound to find a botanical garden with displays and exhibits for the backyard gardener.

At the New York Botanical Garden, for example, you will find theme gardens whose designs can be adapted to almost any space. But you can also take home plans for perennial borders from Longwood, Pa., look at the most extensive collections of trees and shrubs in the Southeast in Raleigh, N.C., study drought-resistant plants in Atlanta, and learn all you've ever wanted to know about fruits and vegetables in Chicago, xeriscaping in Arizona and water-saving gardens in Los Angeles.

So take pencil and paper and repair to the nearest botanical garden or arboretum. Jot down the date of your visit, so you'll know which plants bloom in that season. Make notes of those that appeal to you, including height, color and the company they keep. Plants are frequently enhanced by suitable companions. Do not be overwhelmed by a large display—if 20 clumps of pink phlox look terrific with a mass of tall blue delphiniums, so will three plants of each. Look, learn and, above all, have a good time.





KEN DRUSE

Just two years old, thoughtful theme gardens at The New York Botanical Garden are garnering rave reviews. *Top:* The low-maintenance "weekend" garden features day lilies and rudbeckia. *Above:* Annuals add color to raised beds in the vegetable garden.

Country in the City

The New York Botanical Garden, 20 minutes away from the heart of Manhattan, is a 250-acre oasis in the crowded, clamoring borough of the Bronx. Local residents, who jog along the miles of paved paths or idle on the rolling lawns, treat the garden as a park, but it also happens to be one of the oldest botanical educational institutions in the country. Most recently, the Garden embarked on the design and building of six theme gardens. The Rodney White Country Garden and the Louise Loeb Vegetable Garden were two of the first demonstration gardens to be installed here. The Country Garden, conceived as a low-maintenance garden, was designed for someone who might be going to a country house only on the weekends or for the summer. Horticulturist Janet Whippo explains: "Many of the plants we've used are cultivars of typical roadside plants—goldenrod, asters, lythrum, coreopsis, rudbeckia and day lilies. Of course, the day lilies aren't native here, but they have naturalized all over the countryside."

Just last summer two spanking-new theme gardens were completed: a fragrance garden, called Helen's Garden, and a cutting garden planted with annuals, called the Mae L. Wien Summer Flower

(Continued on page 43)


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THE NEW IDEA GARDENS

Continued from page 38

Garden. New York Botanical Garden (212-220-8700) landscape designer Daphne White is at work on a Four-Seasons Garden that will look good all year round.

Longwood's Bright Ideas

Far from the roar of city traffic, in countryside that could pass for the south of England, Longwood Gardens (215-388-6741) covers 350 acres of Pennsylvania farmland and forest about 30 miles west of Philadelphia. Always famous for its extraordinary glass house and its lavish outdoor floral displays, Longwood is now becoming known for its beautifully laid out demonstration gardens, called collectively the Idea Garden. These four acres are among the best in the country for take-home advice. Each section is devoted to a specific type of plant—annuals, perennials, ground covers, herbs, vines, vegetables—and plant lists for each are provided in little mailboxes, right on the spot. Planting plans for the perennial borders are for sale.

The perennial borders contain more than 200 different species and cultivars, arranged as a collage of harmonious colors and textures—just as you would plant them at home. Annual borders are treated a little differently. With their rainbow colors and diverse shapes of flower and foliage, they are not meant to be copied, but are intended as living catalogs for the home garden.

Theme Gardens in Raleigh

The whole of the tiny North Carolina State University Arboretum in Raleigh, N.C. (919-737-3132), is eight acres—just twice the size of the Longwood Idea Garden. But Dr. J.C. Raulston, professor of ornamental horticulture there, makes up in energy for what he lacks in acreage. A self-described "plant evangelist," Dr. Raulston is a man with a mission—to convince home gardeners, nursery owners and landscapers that there's more to gardening than azaleas, rhododendrons or pachysandra. To accomplish his goal, he has taken a flat, unpromising scrap of land near an interstate highway and, in nine years, has turned it into one of the most exciting horticultural institutions in the country, with the most extensive and diverse collection of woody landscape plants in the Southeast. The Arboretum also has charmingly designed theme gardens. The pièce de résistance: a garden devoted entirely to white flowers and to plants with pale and variegated foliage.

Growing in Georgia Clay

The creation of the Atlanta Botanical Garden (404-876-5858) is another Cinderella story. Just 10 years ago it was a scruffy part of Piedmont Park in midtown. Today, it's a first-class institution with a splendid new conservatory and three and a half acres of demonstration gardens, including a knot herb garden and an American Rose Society display garden. "We started out with demonstration gardens," says Ann Crammond, the director, "because we knew they would bring us the most attention. We planned them as the sort of thing you'd like in your own backyard." The newest addition is a display of drought- and heat-tolerant plants growing on a west-facing bank, in full sun, complete with Georgia clay.

The Fruit of the Midwest

If you imagine a waterscape surrounded by a city skyline, you have the setting for the Chicago Botanic Garden (312-835-5440), created in 1972 from a stretch of marsh

(Continued on page 45)



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THE NEW IDEA GARDENS

Continued from page 43

along the Skokie River. One whole island in the series is given over to a Fruit and Vegetable Garden, which even the modest director, Dr. Roy Taylor, calls "a very impressive and complex display." It showcases methods for growing edibles in a suburban garden—from espaliered fruit trees to rows of corn, as well as a "postage-stamp garden" for the urban dweller.

The main island has eight demonstration gardens, which include herb, bulb and perennial plots. The natural landscape garden, with wildflowers native to Illinois, is especially dear to Taylor's heart. "There is a great deal of interest in prairie plants," he says, "because they require less water and less care."

Getting the Desert to Bloom

Water conservation becomes an even more compelling theme in gardens of the West and Southwest, where "xeriscaping" is the byword. From the Greek *xeros,* meaning "dry," the term is defined by its practitioners as "the conservation of water and energy through creative landscaping." Xeriscaping may be news elsewhere in the country, but at the Desert Botanical Garden (602-941-1217) in Phoenix, it's old hat. Founded in 1937 by the Arizona Cactus and Native Flora Society, the Garden has always fostered interest in desert species, preserved unusual cacti and succulents from other parts of the world, and encouraged the use of drought-tolerant native plants in residential sites. Sondra Mesnik, director of community relations, says, "The average person in this area has been here only five years, so one of our missions is to wean new arrivals away from lawns that require constant watering." The home demonstration gardens surrounding Archer House show just what a desert garden around a real house can look like. Signs recommend irrigation methods, suggest suitable plant material and provide information about desert soils.

Lifestyle Outside L.A.

The new Henry Soto Water Conservation Garden at the Los Angeles State and County Arboretum (818-446-8251) in Acadia, Calif., shows homeowners how to have lush greenery and colorful flowers while using water sparingly and properly. The plants in this garden have been chosen because they adapt readily to infrequent deep watering at the root area rather than wasteful overhead watering.

On a clear day the blue-purple San Gabriel Mountains provide a stunning backdrop for the Arboretum, whose Demonstration Home Gardens, created in 1958, have recently been renovated. Visitors can wander through four areas, each planned for a purpose: a low-maintenance garden with a deck and easy-care plants; a plant hobbyist's garden with ample room for puttering and planting; an outdoor entertainment garden; a family recreation garden designed for children.

This quick tour of "idea" gardens across the country gives you a glimpse of gardening's future. Right now, there are more than 1,200 gardens and public horticultural displays open to the public, and as more home gardeners look for help, botanists will respond with specific plans and planting schemes. A bit of research before any spring or summer trip should turn up such a garden somewhere along your route. And a visit will sow seeds of inspiration for years to come. ■

Sydney Eddison, a Connecticut writer and gardener, contributes to Fine Gardening, Horticulture *and* The New York Times.

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GARDEN GUIDE

Tease Mother Nature to make your garden's growing season longer—and get an earlier harvest



By KEN DRUSE

Whether you live in Bismarck or Biloxi, you probably share every gardener's wish—that the growing season could be longer. Necessity helped me learn how to extend it. Last winter I started some seeds indoors, in flats under fluorescent tubes. By April, when I was going on vacation, my seedlings needed daily watering.

I could have transplanted the seedlings then—except that I didn't have window space for 100 pots. I needed a cool, protected place with ample, even light—a spot where the seedlings would stay moist in their flats. What would work? A **cold frame,** which is like a miniature greenhouse set on garden soil.

I fashioned a makeshift one by setting a tunnel of chicken wire on the ground, covering it with translucent plastic bubble wrap and anchoring it with brick. About a week before my trip, I placed one flat inside this protective cover—and waited. Not only did my plants survive, but their foliage grew sturdier. I felt reassured.

By May my seedlings were ready for the garden. They didn't need "hardening off," that laborious process of acclimating seedlings by bringing them in and out of the house daily for two weeks. My plants adjusted to their new home two weeks earlier than usual, and have done well since.

As recently as five years ago, you would have had to make your own cold frame, as I did, but today you can easily find one through mail-order sources. Some have automatic vent openers that let cool air in when the frame heats up, and close as the temperature drops.

A cold frame is good for forcing bulbs in pots. After removing the pots for indoor bloom, you can sow such cold-tolerant vegetables as leaf lettuce and spinach in flats or in soil below the cold frame itself.

Here's a sampling of other season-extenders you can make or buy:

- a **hotbed,** which is a sophisticated version of a cold frame, with a heat source, usually a soil-warming cable.
- **hot caps,** made to cover individual plants. You can make one by recycling a gallon-size plastic milk jug. Cut out the bottom and place the container over a newly set out seedling. For support, mound a little soil around the bottom, cut off the handle and slip a garden stake through the hole and into the soil. Keep the top screwed on in cool weather; remove it as the air warms.
- **glass cloches,** which resemble hot caps but are more elegant. Beautiful antique blown-glass examples may still be found—but are a bit pricey.
- **row covers,** made from standard two-foot-wide sheets of ice-clear corrugated fiberglass. They can be shaped, tunnellike, to bend over garden rows (anchored with stakes), and they come in any length.
- **Wall O'Water,** a plastic cone with vertical channels to fill with water. The water is what makes each foot-tall "teepee" stand up—and also hold heat that is radiated back to the plants at night.
- **a garden blanket,** which you spread directly over seedlings for protection from late frost and insects. It's lightweight, lets water and air in, and, most important, admits gently diffused sunlight. Master gardener Suzie Bales, whose own garden appears on pages 104-107, used a garden blanket to get an incredible three-week jump on harvest.■

SUZIE BALES

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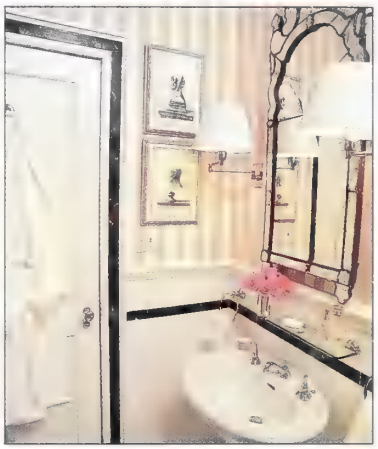
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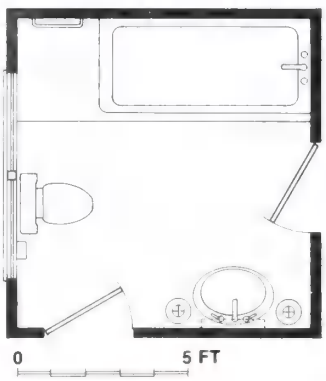
TREAT YOURSELF TO THE EXTRA BATH YOU THOUGHT YOU DIDN'T HAVE ROOM FOR

By HUGH HOWARD —

For years you've been craving an extra bath, though you're convinced you don't have the room. But you probably do if you just think small. Take this master bath *(right)*, designed by Stanley Hura. Although it measures only 8-1/2 by 9 feet, rich colors and elegant materials make it feel grander. Chintz curtains and marble trim add glamour to the basics: sink, toilet and tub/shower. For some homeowners, however, 8-1/2 by 9 feet is lavish space. Yet an extra bath is possible in a much smaller space. How small? Just 4 feet by 7, a little smaller than a king-size bed. That's the area David and Andrea Thurm carved out of their bedroom and turned into a practical and surprisingly comfortable bath, one born of necessity: Child number two was on the way, and the Thurms' New York City apartment simply had to sprout another bedroom. But the Thurms knew an architectural opportunity when they saw one.







In an 8-1/2-by-9-foot space, designer Stanley Hura created this opulent bath for The Royal Oak Foundation 1988 Designer Showhouse. Fabrics and wallcoverings play up taupe, in stripes and floral chintzes from Laura Ashley. These, along with the canopy ceiling and marble trim, are what make the bath special.

To them, the oddly proportioned master suite wasted space. Granted, it had large closets and a spacious dressing area, but the bath was small and inefficient. With the help of an architect, Robert Emil Mario, the space was rearranged so it would include two bedrooms—each with a closet. The bath was moved, and scaled down by a few feet. Its modest dimensions were what made this interior expansion possible.

One of the first considerations was the tub. Instead of a traditional model, they opted for one that's twice the depth of a conventional tub, but requires only a 3-by-4-foot floor space.

Despite its compact size, the Thurms' new bath is amazingly uncluttered. Lighting is recessed. The door is only 24 inches wide, but it seems wider, and the room lighter, because of a four-foot-tall glass panel alongside.

Small didn't mean plain. High-quality materials were used to great advantage, but at a reasonable cost. Mahogany trim highlights the room's geometry, outlining the mirror, doorway, window, shower receptacle, even the paper dispenser. And the shower enclosure is marble tile.

The bottom line? In a 4-by-7-foot room it's possible to have the luxury of a full bath—handsome and rich in important details. The Thurms' new bath serves their needs better than their old one.

Every renovation is different. Maybe yours requires shoe-horning a bath into a space where none ever existed. Architects and homeowners alike are devising space-saving strategies for squeezing essential elements into ever smaller and more unlikely spots.

Where to Tuck the Bath?

You're already cramped, you say. There's no possibility of adding another bath. Look again, we say. And keep these ideas in mind:

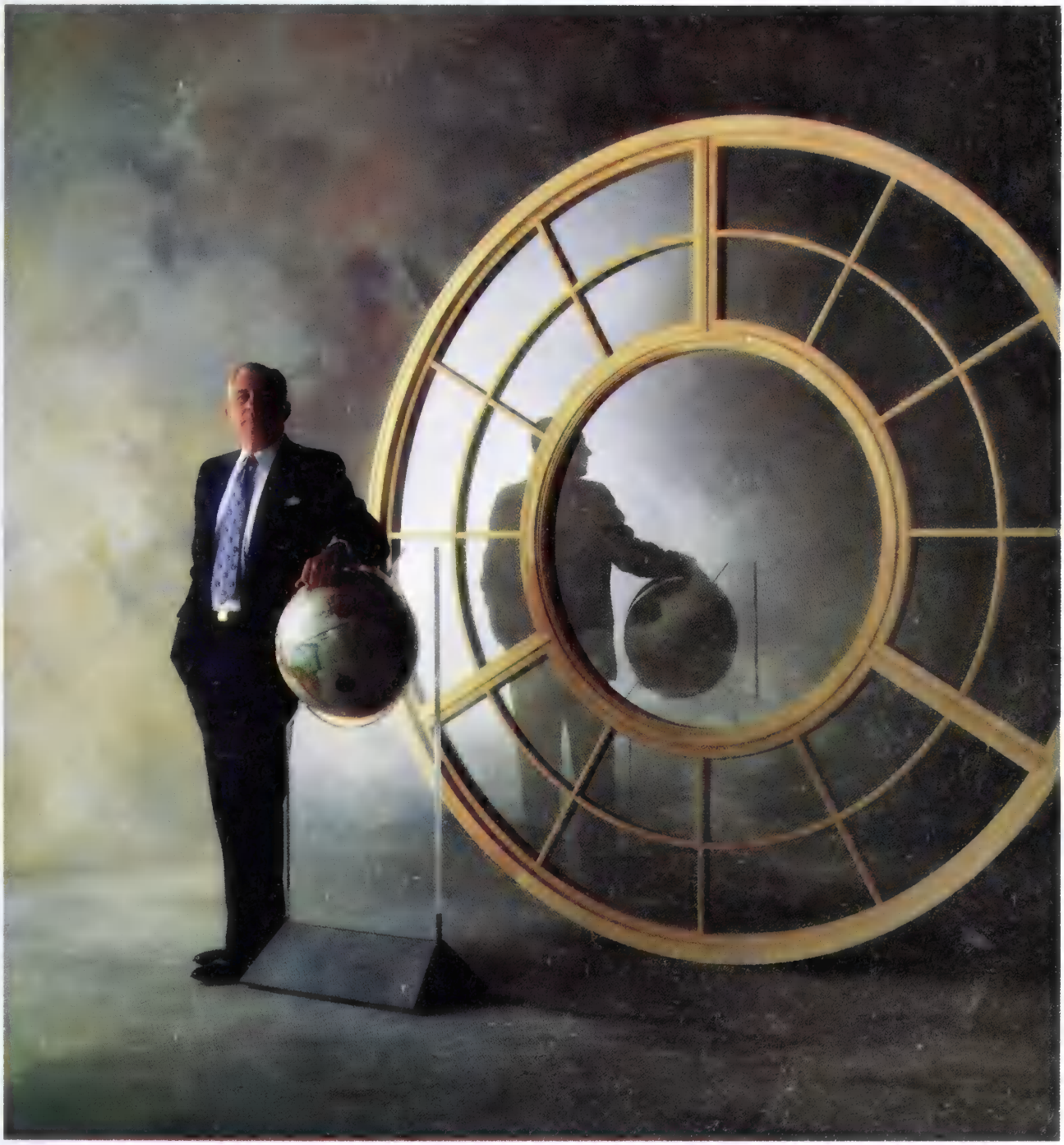
- **Think "empty."** Is there attic, closet, bedroom or other unused or adaptable space going begging? More than any other type of room, a bath puts awkward space to good and efficient use.
- **Compromise.** Will a half-bath meet your needs? Traditionally, half-baths are located near a home's public areas, and full baths are likely to be in private areas. But exceptions are possible.
- **"Steal" space.** Take a lesson from the Thurms. Transform existing space into a more economical layout. A few square feet might prove all the room you need.
- **Double up.** Does an existing bath squander space? Perhaps a new layout with more-compact fixtures (a wall-hung sink, for example, or smaller-size toilet) would

(Continued on page 57)

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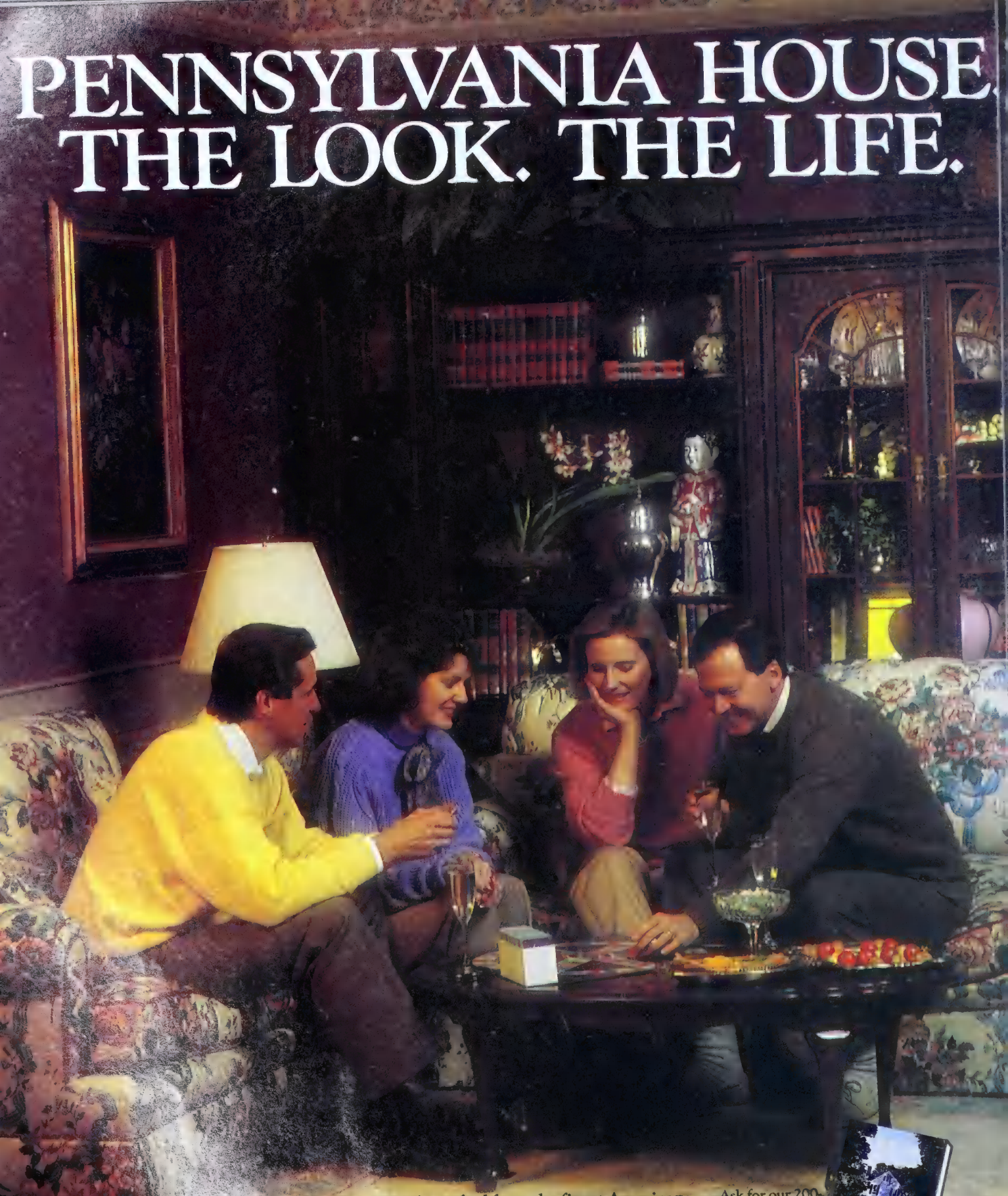
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THE LITTLE LUXURY BATH

Continued from page 52

permit an adjacent second bath in little more than the current bath space.

- **Add down.** Is the basement worth considering? Even if the new bath is below grade, reasonably priced pumps can make basement plumbing practical.
- **Compartmentalize.** Get some of the privacy and convenience of two baths by creating one room with separate spaces—and doors—one compartment for tub and shower, the other for toilet and sink.

YOUR PLANNING LIST

The wet-wall lineup. The traditional, and often most economical, bath layout involves a linear lineup of fixtures along the so-called wet wall.

Ponder the plumbing. Nearly any arrangement of fixtures will work, but keep in mind that changing existing wet walls or adding new risers can make a bath renovation expensive. On the other hand, stacking a new bath above an existing one will cut costs dramatically.

Code concerns. Building codes determine many aspects of bath layout. Among key considerations—for compliance and for comfort—are minimum clearances between fixtures and from fixtures to walls. For example, the distance from the center line of the toilet to the side wall must be at least 22 inches; from the front of the toilet to the nearest wall, no less than 18 inches.

Storage. In planning even the tiniest bathroom, allot some space for towels, cleaning products and other essentials.

Consider the Options

Solutions to extra-bath needs are many and varied. For example, a New Hampshire couple managed to convert storage space in their vintage Colonial into a handsome, functional bath. They had planned to fit the bath into a closet, but realized it was too tiny. Their solution was to expand beyond the closet. At one end they appropriated a 2-by-2-foot space from another closet, creating a niche for the toilet. At the opposite end they broke into space that had been sealed off in an eave. The result is an irregular L-shaped bath that's just eccentric enough to suit the odd angles and time-worn qualities of the rest of the house.

There is a solution for *your* needs. Look carefully at your space. Measure, ponder and calculate. Then consult an architect or contractor. A simple answer to how to add an extra bath might already be there.■



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– BEAUTY SAMPLER –



Photography by Michael Sahaida. Crystal bottles, jewelry box and silver razor courtesy John R...

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HOUSE BEAUTIFUL
APRIL 1989

DESIGNER ROOMS AT RETAIL

THE PRICE OF STYLE

A big budget doesn't make the home. It's personality and inventiveness that count. To prove our point, we challenged a trio of designers to three cost-conscious projects. The smart results are clearly dollars and sense. Take a look ►



$4,424

Simplicity is the secret to a weekend cottage's warmth.



$22,192

Invest in a few high-end items to bring elegance into reach.



$13,412

Mixed materials and patterns equal country—minus costly antiques.

$22,192

Painting a room periwinkle blue may take courage, but the decorating impact is worth it. "Strong wall color gives the most drama for the least amount of money," says designer Georgina Fairholme, who knew that other showstoppers—pedigreed antiques, elaborate window treatments, custom furniture—were beyond her decorating budget of about $22,000 for two rooms. "Much of it went into good upholstered pieces," she says, "investments that should last 20 years." Here are ways to get the most decorating for the dollar:

- As a dramatic contrast to the vivid walls, upholster furniture in fresh neutrals.
- Choose furniture with sculptural shapes. These love seats with racy curved backs make strong silhouettes against blue walls.
- Spend money where it counts—like this overscale coffee table. The size and shape were perfect, but the finish was not, so Fairholme had the table stripped and painted brilliant Chinese red.
- This painted floor has the same visual impact as area rugs—minus the big investment.
- Details here—such as ribbons on chair skirts and curtains—are inexpensive, but make the room look finished. Gathered corners on chairs can be ordered that way.►

Love seats, $2,136; slipper chairs, $1,216; dining chairs, $1,552; all, Lee Industries, Inc. Dining table, $1,000, Macy's Herald Square. Tabletop items, $176. Dining chair fabric, $288, P. Kaufmann, at Calico Corners. Curtain fabric, $900, Waverly. Ribbon, $52. Curtain rods, $124. Pillow fabric, $108, Covington. Pillow forms, $98. Needlepoint pillows, $130, Jenny B. Goode. Garden seat, $450, Paul Hanson. Coffee table, $2,085, The Phillips Collection; paint, $10, Benjamin Moore Paints. Red and black table, $445, Sarreid. Table lamp, $350; floor lamp, $235; both, Oriental Lamp Shade Co., Inc. Chinese porcelain on walls and mantel, $696, Macy's; brackets, $175, The Bombay Company. Etching, $500, John Richards Collection. Melon, $120, Sarreid. Floor paint, $51, Benjamin Moore Paints. Wall paint, $57, Pittsburgh Paints. Floor and curtain poles painted by Judy Boughrum.
LIVING/DINING AREA: $12,956.

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Color hits you first—the intense blue of the walls and the surprise of the Chinese-red coffee table



DECORATIVE PAINTING BY JUDY BOUGHRUM. FINISHING TOUCHES


AMERICAN WATERCOLORS
COUNTRY LIVING
ENGLISH ELEGANCE





Invest in a fine chintz to wrap a room in splendor

For a guest bedroom Georgina Fairholme reversed her strategies: Here, white walls make a neutral background for green and pink chintzes and a soft-hued braided rug. "The temptation in a small room is to make it cottagey and cute," she says, "but we went for glamour instead." Aside from the chair and ottoman, most of the money went into chintz fabrics, the rug and an antique quilt.

- Accent colors lifted from the chintz emphasize its fresh shades: pink woodwork, pink ribbon on the table skirt, red paint for the mirror (which originally had a dark mahogany finish).
- Here, as in the living room, details are not costly but give a fine, finished look: silk ribbon on the table skirt, striped mats for the botanical prints (easy to do with wallpaper), glossy upholstery braid to hang the quilt from.
- For quick glamour, dress a bed with lacy antique pillow shams. Look for them at thrift shops and flea markets.
- The braided rug took a chunk out of the budget, but it was worth every cent. Its old-fashioned softness makes the room cozy, and its sherbet hues echo the bright colors of the chintz and quilt.■

Editors CAROLYN ENGLEFIELD *and* KATIE RIDDER
Writer ELIZABETH H. HUNTER
Photographer MICHAEL DUNNE

***Right:* Chair, $665; ottoman, $375; both, Lee Industries, Inc. Dressing table, $175, Minic Custom Woodwork. Fabrics, $2,592, Brunschwig & Fils, available at AMS. Rug, $1,000, Capel, Inc. Chair, $570; lamp, $195; both, Sarreid. Paper-covered box, $60, The Mediterranean Shop. Mirror, $119, The Bombay Company. *Above:* Prints, $1,832, The John Richards Collection. Quilt, $1,100, Thos. K. Woodard. Tole lamp, $320, Oriental Lamp Shade Co., Inc. Shams, $119; plates, $50; both, Jenny B. Goode. Dresser scarf, $42, Transatlantiques. Paint for trim, $22, Benjamin Moore Paints. BEDROOM: $9,236.**

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$13,412

Country gets sophisticated with a mix of wicker and painted pieces

Now that country antiques are becoming prized and scarce, the look of country is getting costly. But the appeal of today's country comfort comes from scale and color—not dollars—as New Jersey designer Barbara Ostrom proves. With about $13,000 and three empty rooms, she came up with this mix of wicker, painted reproductions and bold pattern. Here's how it all adds up:

- Rich, clear colors—teal, crimson and shades of green—take country beyond yesterday's dark wood and furnishings. For the living room, Ostrom selected fabrics for their unexpected tones.
- In the 1800s, small looms turned out narrow rag runners, and if a large rug was needed, runners were stitched together. Ostrom revived the old technique to stretch her budget, using three standard 5-by-8-foot rugs instead of a large custom-made one.
- Nowadays, country style pulls from design traditions around the world. Here, this sculptural Swedish reproduction armchair mingles with all-American pieces.
- A few overscale accessories have more impact than lots of knickknacks: Note the big-style mirror propped on the mantel. Buying one this size would have used up a third of her budget, so Ostrom bought the glass and used stock crown molding for the frame. Then, she had the pale pine pickled.
- Clean and graphic, stripes unify a room. Here, Ostrom used three—in the rug, curtains and pillows—but varied color and scale.
- For country's new "finished" look, dressmaker details are part of the scene—the wing chair sports a full-length skirt.
- Painted furniture, so popular today, suits this country room. "The pieces have their own honest character," says Ostrom. ►

Wicker love seat, $1,321; footstool, $270; wing chair, $894; cocktail table, $661; all, Hickory Chair Co. Armchair, $680, Jeffco. Wicker table, $480, Venture. Floral and striped fabrics, $329, P. Kaufmann, available at Calico Corners. Grid fabric, $273, Waverly. Curtain rod, $70. Pillow forms, $16. Candlestick table, $99; vase, $40; green platter, $25: all, Conran's. Floor lamp, $130, Alsy Corp. Rugs, $297, ABC International Design Rugs. Mirror: molding, $72; glass and assembly, $200.

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Painted or natural, wicker suits both the mood and the budget

Since country style today means a lightened-up mix—wood, wrought iron, wicker and more—you can choose the most shapely, best-priced furniture, whatever the material. And though each piece may not cost much, the variety of textures adds up to richness. Designer Barbara Ostrom's living and dining rooms *(above and opposite)* are a case in point.

- A folding screen papered with bird prints adds natural charm. Make this one from plywood, hinges, paint and a mail-order decoupage kit.
- This sophisticated mix draws on many styles—the new wrought-iron sofa *(above)* is inspired by Diego Giacometti's furniture.
- A trompe l'oeil trellis by decorative artist Kathleen Deyo makes the plant-filled dining alcove feel like a conservatory. The artist's witty stroke? A few finely feathered friends. Real lattice, or even a lattice-patterned paper, lends the same look.
- A wrought-iron candelabra gives focus to the room and adds handcrafted texture. Ostrom originally fell in love with one that was too expensive, so she kept looking until she found this classic—and affordable—design. The moral: Don't give up your dream.
- Wicker came in off the front porch long ago. Even the Victorians furnished rooms with it. Ostrom selected natural-finish wicker to stand in for dining chairs.
- An architectural alternative to curtains, inexpensive matchstick blinds pick up the natural tone of the wicker chairs.
- That pretty chintz cloth conceals a plywood table. The budget lesson: Don't spend on furniture that's covered up.
- Furnishings with simple shapes are always smart investments. "They are timeless," says Ostrom, "and can adapt—with new upholstery or a slipcover—as the room design changes." ►

Above: Screen's plywood panels, $60; paint, $8, Benjamin Moore Paints; decoupage kit, $60, Adventures in Crafts Studio. Wrought-iron sofa, $1,667, HTB/Lane. Green fabric, $240, Anju Woodridge, available at Calico Corners. Yellow lamp, $60; birdhouse, $30; both, Conran's. LIVING ROOM: $7,982.
Opposite: Chairs, $1,184, Palecek. Fabrics, $224, Fabriyaz. Candelabra, $395, Stone County Ironworks. Blinds, $46.50, Azuma. Tea service: pot, $37.50; creamer, $20; sugar bowl, $22.50; cups and saucers, $60; dessert plates, $50; all, Gear. Cake stand, $49, ABC Linen. Paint for trellis, $26, Benjamin Moore Paints. All fabric treated with Scotchgard Fabric Protector by 3M. DINING ROOM: $2,114.50.

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Here's the romantic side of country—sunny colors, an extra-tall poster bed and an indulgent dressing table. It's a dream of a personal, pampering retreat. Designer Barbara Ostrom took her cue from the architecture—high ceiling, arched windows and French doors. But even white-box rooms can have character—just install it with moldings, paint and paper.

- Striped paper gives walls the old-time mood of wainscoting.
- Three woven runners (on skid-proof pads) frame the bed. With so much floor space taken up by the bed, a larger (and more expensive) rug isn't needed.
- The fringed "canopy" is just a square of netting suspended from ribbons that are looped around ceiling hooks.
- The dressing table is made from plywood that's slipcovered with checked linen and draped with a lace square.
- Muslin covers slip over old dining chairs. ■

Editors KATHLEEN MAHONEY *and* KIRSTEN HARWOOD
Writer JANE MARGOLIES *Photographer* KARI HAAVISTO

Bed, $480, Broyhill Furniture. Side table, $80, Wesson Trading Co. Dresser, $442, Stanley Furniture. Metal table, $300; chair, $200; both, Classic Impressions by Woodard. Wicker chair, $120; table, $70; mirror, $40; all, Pier 1 Imports. Blue lamp, $85; runners, $99; both, Conran's. Pewter-look lamp, $252, Ainsley Lamps. Bed skirt, $131.50; ruffled pillow, $33; lace pillowcases, $47.50; neck roll, $35; café curtains, $71; all, Rue de France. Duvet, curtain fabric, $208, P. Kaufmann, at Calico Corners. Curtain rod, $40. Dressing-table fabric, $66, Covington Fabrics Corp. Wicker cushion fabric, $17, P. Kaufmann, at Calico Corners. Sheets, $56; pillowcases, $18; all, Laura Ashley for J.P. Stevens. Shaded candlesticks, $50, Pottery Barn. Box on side table, $60, June Fette. Gauze, $21. Fringe, $20. Muslin, $17.50. Wallpaper, $256, Sun-Tex Wallcoverings. BEDROOM: $3,315.50.
Developer, Mainstay, Inc. Architect, David Galler Assoc., Inc.

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$4,424

On a bare-bones budget, Boston-based designer Peter Wheeler gives a weekend home Scandinavian cottage charm. To capture the Nordic country spirit without breaking the bank, Wheeler worked with the Swedish home furnishings retailer IKEA, known for its well-designed and affordable wares, and tapped his own ingenuity. In the living room, a robin's-egg-blue ceiling, a checkerboard fireplace and painted floor set the stage for Wheeler's recipe of spare furnishings and found objects. His watchword: simplicity. Here are his high-style, money-saving strategies:

- Choose clean-lined furnishings. "Fussy pieces have to be very good; otherwise they look cheap," he explains. "Unadorned furnishings are also more versatile."
- Keep window treatments simple too. Wheeler opted for dotted swiss swags from an IKEA kit that includes fabric and "omkrets" (special wall screws that fabric twists around).
- Use accents sparingly, so each piece stands out—check out the iron rosettes and birdhouses here. On the plain coffee table, they look like sculpture.
- Rather than investing in rugs and artwork, paint the floor and ceiling to add color and pattern, suggests Wheeler. Many decorative paint treatments (such as this feathered one) are easy to do.►



Delsbro sofa, $275; Stockholm coffee table, $175; Linde armchair, $275; Säv blanket, $27; Nibs curtain kits (includes omkrets and fabric), $177; Fylke end table, $28; Lack shelf, $34; Amadeus box, $26; all, IKEA. Paint for ceiling, floor and fireplace $68, Sherwin-Williams. Decorative painting by Jeannette Lazarus of M.L. McDonald, Watertown, Mass. LIVING ROOM: $1,085.

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In a weekend home, Peter Wheeler banks on lean lines and painted charm.





Right: Stockholm dining table, $320; Forsmo bench, $129; Stockholm armchairs, $290; sidechairs, $220; Sirlig candelabra, $43; Lavin lamps, $30; shades, $18; Koloss planters, $26, $29 and $33; Nobel cups and saucers, $28; all, IKEA. *Below:* Nacha shelves, $135; Koncis dinnerware sets, $68; bowls $64; all, IKEA. *Bottom:* Valor tumblers, $72; wineglasses, $96; both, IKEA. Floor paint, $29, Sherwin-Williams. Painting by Jeannette Lazarus. **DINING ROOM: $1,630.**







Peter Wheeler is a firm believer in the beauty of found objects. "There's something beautiful everywhere," he says. He loves to take the ordinary and the everyday and turn them into art. The wooden cone on the buffet is a perfect example. Although it looks like sculpture, Wheeler in fact picked it up from a construction site. He offers this additional decorating advice:

- Make furniture work overtime. In this room, low-hung bookshelves provide both dining area storage and a serving buffet.
- Look for furnishings, such as these by IKEA, that you can put together yourself. They tend to be much more affordable, and assembly is generally quite easy and quick.
- Remember, inexpensive does not necessarily mean cheap. This candelabra is a prime example of good looks at a great price—it's graceful and charming, yet costs a mere $43.
- To add character to a plain room, focus on texture. Wheeler uses rustic baskets, the roughhewn cone, wooden frames and an old clock to inject warmth and interest into the room, and to offer contrast to the white furnishings. ►

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"I don't like clutter, but I love
texture. It's an important element"

Bold linens and white furnishings make the bedroom a quiet retreat



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In the bedroom, Peter Wheeler invests in lively linens for affordable color and warmth. He uses the same cool palette throughout the house, so furnishings can be shifted easily from room to room. Here are some more tricks:

- For a budget-saving window warmer, tack a fillip of lace to the window top.
- Marry art with function: Here, a graceful shelf holds books and a branch of bittersweet—all the art needed.■

Stockholm mirror, $85; Stockholm sidechair, $140; Tornado lamp, $59; Amadeus shelf, $22; Mac chest, $155; Stockholm headboard and plynth, $310 queen; Sultan mattress, $350 queen; Emir mattress pad, $75; Nora quilt, $54; Snodroppe and Kamomill quilt bags, $96; Vale pillow forms, $45; Snobb standard pillow forms, $18; small pillow forms, $13.50; pillow fabrics, $108; Sindal rugs, $158; all, IKEA. Ceiling paint, $20.50, Sherwin-Williams. Painting by Jeannette Lazarus. BEDROOM: $1,709.

Editors KATHLEEN MAHONEY *and* KATIE RIDDER *Writer* RHODA JAFFIN MURPHY
Photographer LANGDON CLAY



Just outside Milan, the colorful Missoni clan set their own rules of decorating





ONE OF A KIND

Before Angela and Marco Maccapani moved into Villa Eva, their house outside Milan, four years ago, they added a story, put on a new roof, installed countless windows and rearranged the interior. Then they covered all the walls, inside and out, with what Angela calls "pale beigey-gray" stucco—which is about the only thing beige or gray about the Maccapanis' home.

Angela Maccapani is the youngest daughter of Ottavio and Rosita Missoni, who shot knitwear into high-fashion orbit two decades ago with their rule-bending, punchy-colored, pattern-on-pattern designs. No surprise, then, that the Maccapani house fairly pops with color and pattern, or that it's put together with cheerful disregard for conventional wisdom. There's not a hint of coordinated color, not a thread of companion fabric. But there is a common note: confidence. ►



The Maccapanis *(right)* with two-month-old Teresa. Villa Eva *(above left)*, was renovated with the help of architect Enrico Buzzi. Now, Angela says, "only the outside walls are the same." Entertaining alfresco *(top right)*: two tables used together end to end, side by side or solo. Note the tablecloth—a fool-the-eye pattern of lips and lashes. *Opposite:* Painting by artist and friend Eduardo Guelfenbein and a Memphis table.


REX



Angela Maccapani's my-favorite-things school of decorating: Mix modern (the Zanotta Wave sofa), Memphis (the multicolored table), Missoni (the terrazzo floor, designed by Ottavio), naïf (the wooden boat) and flea-market find (the round black table). Dress chairs and sofa in huge squares of knotted paisley. Throw in a fantasy sculpture, like the Dan Friedman fountain, or tropical arcana, like the Balinese wooden coconut tree.►





A mix of modern, Memphis and flea market makes for home theater

Angela Maccapani's house has more of a wardrobe than a decorating scheme. And, as she admits, she is more of an object-collector than a house-furnisher, so things change constantly to make way for new acquisitions. That sort of spontaneity produces its dramatic moments, such as when sculptor Dan Friedman's large screen arrived. An empty spot, originally reserved for a special (as yet unchosen) piece of furniture, got a screen instead. Not a pefect plan for design, Angela says, but things settle in.

Angela hardly spends all her time scouting for the house. She is a mother of three and also works at the Missoni factory, designing children's clothes, dealing with licensing, and helping her own mother. Keeping it all organized, she says, is a matter of "taking out one plug—the business one—when you come home, and putting in another."►



Opposite left: **The Maccapanis' six-year-old daughter, Margherita, in a Missoni dress.**
Opposite right: **Four-year-old Francesco peeks around the corner. Above him is a patchwork rug designed by Ottavio Missoni.**
Right: **The Corinthian column, glowing fluorescent, was once used as a theatrical prop. Totemlike sculptures are by Roger Selden, an American artist living in Milan. Behind, a painting by Eduardo Guelfenbein, who has designed fabrics for Missoni; beneath the painting is a cookie display box.**



The Maccapanis live within walking distance of the Missoni factory and its immediate neighbor, Angela's parents' house. The factory, she says, "is like my house, my home." While most people grow up to leave the family homestead behind, Angela works there, with her parents and two brothers, Vittorio and Luca. Her husband, Marco, runs Show Work, a company that produces fashion shows for Italy's top names, including, of course, Missoni. And as if the family doesn't see enough of each other at work, many is the day that finds them all eating lunch together at home.■

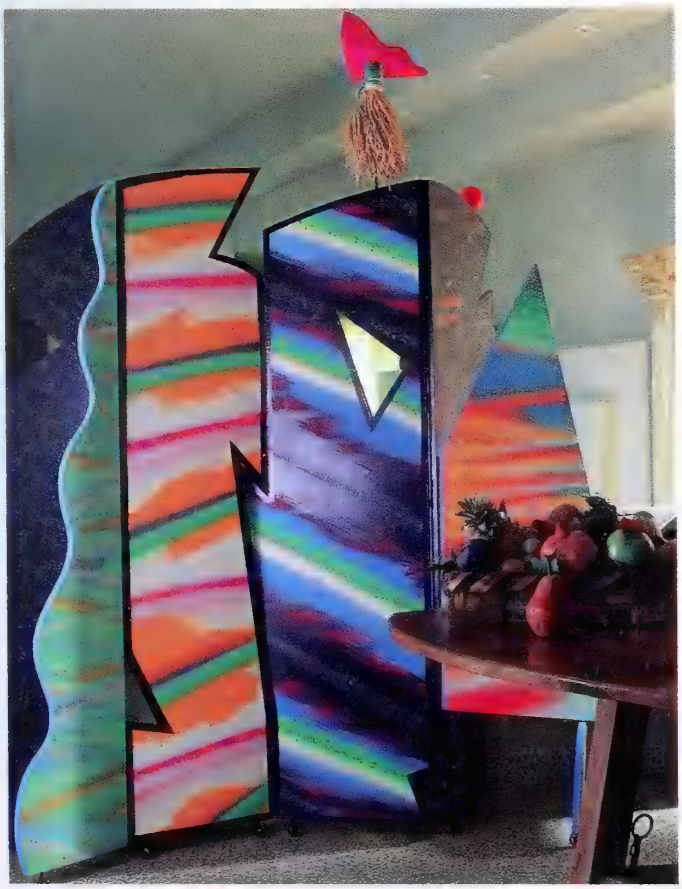
Editor MARGARET KENNEDY
Writer MELANIE FLEISCHMANN
Photographer KAREN RADKAI











Opposite, top left: Margherita on a limited-edition chair, covered in Missoni fabric.

Opposite, top right: Inevitably, lunch is served on the terrace. Angela sets her table with the same spirit she applies to rooms—a happy mix, with every item special. The high chair was once four-year-old Francesco's.

Opposite page, center right: The marble and wood kitchen works like the rest of the house—as a warm but neutral foil for family collections. Chairs for kitchen and dining room came from clever rummaging at a restaurant-supply sale.

Opposite, bottom: The Maccapanis' dining table, shaped like a pointed oval, is made of two pieces. The table is set with buffet plates from Villeroy and Boch, London flea market polka-dotted salt and pepper shakers, and bright-colored glasses from a local flea market. The lithograph behind the table is by Wallasse Ting.

This page, top: In the master bath are more wooden plants from Bali—papayas, bananas and an orchid. The lamp behind the tub is Memphis. Because Angela cuts everyone's hair, she took home the barber's chair from a local flea market to make her task easier. The yellow, pink and green chaise is from Cassina, and the pig chair is from a shop in Milan called Dodo.

Left: A multicolored screen by New York sculptor Dan Friedman separates the living and dining rooms. It's just one of the many things in the house that Angela was simply drawn to—never really considering where she'd put it.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

PERSONAL VIEW

A ROOM OF HER OWN

Designer Paul Leonard creates a personal retreat for his wife, Valerie, with found objects and favorite treasures



Valerie Leonard was astonished when she saw what her husband, Paul, a Connecticut-based designer, had made of his room at The Music Mountain Showcase last year, in Falls Village, Conn. The showhouse room—an L-shaped studio—was a reflection of every facet of her personality, a portrait of herself. "I couldn't believe it," she says. "Paul had taken all this stuff from our garage and attic—things we thought we'd never use again—and transformed them into this magical environment. I just wanted to move right in."

There was her old iron daybed, restored from rusty neglect; her collection of peculiar straw hats and baskets; a drawing board from college days with a garden sketch she had made almost a decade ago; seed jars; tubes of paint; a shawl her mother had knitted; and a quirky collection of ceramics. "All my heirlooms brought back to life," she says.

"I devoted the project to Valerie and her creativity," says Paul. "I wanted to show how real style comes from our idiosyncrasies and the things we like." This idea is at the root of all Leonard's work, so each scheme takes on a different "character."

Valerie is a toy maker and illustrator from England, where interior design is more a matter of practical ingenuity than rules about style. This, and the 1920s prefab rooms at Music Mountain, encouraged Paul's eclectic leanings. "In the twenties and thirties," he says, "things were functional and economical. But making do can be fun." For example, since it was hard to get to a paint store, Leonard ended up mixing all his own shades from a few primary colors and leftovers from other projects.

His advice for designing a "room of your own," a comfortable, welcoming space that's filled with the pieces you love and that speaks for your style? "Start with the biggest elements," says Leonard, "and do something personal with them. Then add furnishings with strong lines, quirky details, patterns that appeal to you. You don't have to spend much—you can use what you already have. But edit."►



Above: **Valerie Leonard at home in the Washington, Conn., house she shares with her husband, designer Paul Leonard.** ***Right:*** **In "A Garden Studio" at the Music Mountain showhouse, fabrics and wallcoverings by Fonthill, Ltd., merge naturally with the subdued hand-painted floor and soft pine furniture. Potted herbs and topiaries bring the garden mood indoors.**







"Leave a little evidence of your everyday life," says Leonard. "Style comes partly from purpose"

Here, Paul Leonard began by stenciling and painting the floor with a faux-tile pattern. At first the finish was stark, contrived. So he covered it with a thin coat of white paint, sanded and then varnished it with two coats of high-gloss polyurethane. The result is a soft, aged effect—"just like old linoleum, practical and inexpensive," he says

His trick for the ceiling was Anaglypta®—a thick embossed wallpaper that imitates ornate Victorian plasterwork and "covers a multitude of sins." Leonard painted it dusky blue, to look like pressed tin. He used the same textured paper, painted mint green, as wainscoting in the "workroom," to protect the room from wear and tear. A narrow ledge made of molding creates a clean break and holds potted plants, favorite china and artist's tools. Above the ledge, and in the sitting area at the other end of the L, subtle wallpaper patterns pick up the garden theme.

Some of the furnishings—the bench-style chair, for instance—came right in off the patio. Leonard chose openwork wicker and wrought-iron pieces to keep the space light and airy. An odd assortment of English and Irish pine tables work for potting plants and painting. The fabrics—in maroon, celadon, ochers, pinks and browns—look as if they might have been left over from a grander scheme.

But it's really the details—the artist's drawing board, a box made of antique postcards hanging from the mantel—that give this room its personality. With a fire in the hearth and a Schubert quartet on the radio, visitors to Leonard's studio felt they were welcomed by an old friend.■

Writer MOIRA KELLY
Photographer WILLIAM SEITZ

Above: **A fire in the hearth lends old-fashioned welcome to the sitting area. The drawing board beneath the bookshelves provides a cozy corner for concentrating. *Right:* Old gardening tools, hats and flowerpots, along with a table for potting plants, are evocative of the hard work behind the casual mood. Carving on the wall is from an 18th-century portal.**



BEST-DRESSED WINDOWS

Designed by Mario Buatta and Mark Hampton, the lavish curtains at Blair House are a living 19th-century pattern book that you can simplify for your home



Blair House, which lies within sight o
the White House, was reopened last summe
a glowing restoration. It has been the
official United States guesthouse since 1

Mario Buatta's a[illegible] bedroom was
to "give some motion" to the scheme, so he
hung flowered moire curtains with a fabric
and rope heading that swoops up to points.

Blair House echoes with history: first as the home of Washington insiders, then, after 1942, as the residence of foreign heads of state and reigning monarchs. Among the visiting friends were presidents Jackson, Lincoln and Taft. More recent visitors include Margaret Thatcher and King Hussein I. Mark Hampton and Mario Buatta plunged into another kind of history—19th-century style in patrician America—when each was commissioned to redecorate half the rooms in this complex of attached townhouses. Their window treatments are eloquent, and to inspire clever amateurs who know how to adapt and modify, we are showing 10 instructive close-ups. *Above left:* A striped silk festoon blind —a style Venetian in origin—pulls up to disclose a beautiful view. *Below:* Over an arched garden door in a glamorous double parlor lined with rich green c. 1770 Chinese wallpaper, a new gilded carved pelmet board curves upward and outward to accentuate the arch. Curtains are a silk taffeta with a whimsical Chinese-lantern fringe. ►



A window treatment in the glazed-white Lee Dining Room exposes fine molding moved here in the 1960s from a Colonial mansion. Curtains are silvery damask with harmonizing trim.



A small parlor in Blair House where Robert E. Lee refused an offer to command the Union Army is now known as the Lincoln Room. In it Mark Hampton's rich but understated curtains *(far left)* are a striped cotton sateen hanging from a pelmet board with bronze rosettes. They are held simply by a rosette known as a tie-back. *Near left:* Another painted, gilded pelmet board, this one copied from an 1850 London example, supports deep swags and long side jabots of creamy damask. *Above:* Swags and jabots do not have to match curtain panels. In a melon-colored dining room, the striped neoclassical valance, held by rosettes of the same material, complements melon-colored curtains. Upholsterers call this style stone draping, because it resembles ancient Greek carving. All the Blair House curtains are backed with pretty fabrics and interlined with flannel and light-proof cloth. Like Mainbocher ball dresses, they can almost stand alone ■

Editor CAROLYN ENGLEFIELD
Writer ELAINE GREENE
Photographer EDGAR de EVIA

Trims, borders and valances—or a vivid-colored lining—are guaranteed to add drama



Above: Rose and yellow taffeta swags are draped on a gilded pole in a guest sitting room. A seven-and-a-half-inch strip of the rose makes a border on yellow curtain panels. Tassel-finished poufs hang from pole ends. *Right:* In a bedroom for royalty, one floral-stripe glazed cotton chintz material is used on the canopy bed and chairs, and a single stripe of the same fabric is appliquéd to swags and side panels. *Below:* Green overcurtains match the Curio Room walls. A fringed festoon blind, a style that is often used alone, lifts for a fine view of Washington.



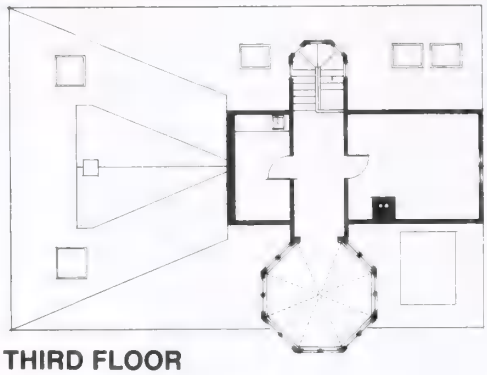
THE HOUSE OF TWO GABLES

A new Rhode Island home plays on tradition with a big back porch and a storybook tower

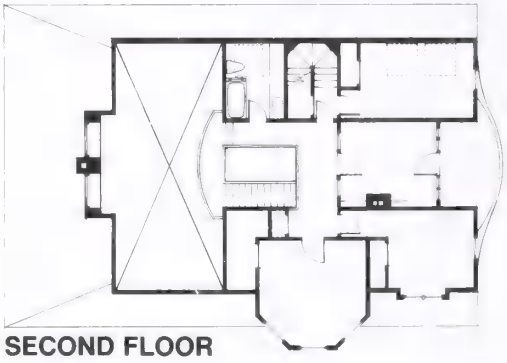


At the back, skylights in the porch roof bring light into the interior. *Inset:* The main facade is gracefully framed by detached garages.►

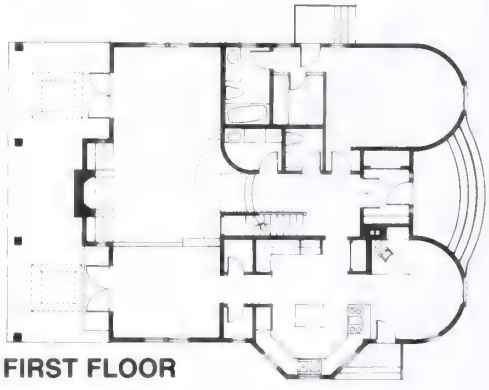




THIRD FLOOR



SECOND FLOOR



FIRST FLOOR

"Some spaces soar and some are for snuggling. We can sleep eight or enjoy our house alone"

In designing this new house at the edge of a turn-of-the-century colony on the east coast of Rhode Island, architect Oliver Cope drew upon his long experience of the area. Cope was still in his 20s when he took on this commission. A deep, neighborly friendship and a shared understanding of the community's architectural roots gave both clients and architect a fast start. They agreed that the house should satisfy present needs as well as provide the comforts, pleasures and practicalities that would serve generations to come. They agreed on a wood shingle house. Says Cope, laughing and wincing at the same time, "I have shingles in my blood." Playfully, he adapted the towers, arches and gatehouses of New England's century-old Shingle Style. The idea was to spend money on detailing and bold massing instead of on special refinements like custom windows and doors (except for that arched balcony door).

Cope, though a fledgling, had strong convictions. "A big problem with most small-town and suburban houses," he says, "is that no one uses the front door. I am all for back-door informality, but the ideal front door can be friendly, too, as well as important."

After pondering such problems as a busy highway bordering the property and the clients' requests for a garage and boat storage, Cope came up with a ceremonial entrance inspired by old-time estate gatehouses. He placed twin garages before the house, linked together by a broken arch that frames the front door and the symmetrical facade *(see inset, previous page)*. A small courtyard lies between. The entry, at the top of five broad steps, is sheltered by a rounded balcony. Warmed and welcomed, everyone comes in this door to a celebration of domesticity.►

Once inside the center hall *(above left)*, you are drawn past the stairway to a two-story housewide living-dining room punctuated by a fireplace. Symmetry is a key element of the plan *(above)*, with the important exception of the tower, which "provides the tension," says Cope. "The tower makes the house visually richer, cools the interior and is great fun to be in." *Right:* The living room is two steps below the main floor. Cope wanted to keep this room close to grade to relate it to the outdoors, and felt the indoor balcony required the drop. Daylight pours in from four directions, with the help of the open balcony. In fair weather the back porch extends this social space. Slipcover fabric, Manuel Canovas. Rag rug, The Weaver's Corner, Inc. Mercury-glass vases, Limited Editions. Mirror and stone objects, R. Kazarian/Antiques.



"Last summer, the early risers slipped up to the tower every morning to watch the sun rise over the bay"







Although the couple who built the house were thinking of future requirements when they specified a downstairs bedroom, the retired corporate executive husband and his magazine editor wife live on all three floors of their house. The octagonal tower room is a favorite place for drinks before dinner. "We use it as a porch in summer," the owner says. "With screened windows on seven sides, it's always cool up here. This tower functions as a chimney, pulling hot air out of the house, so we don't need air conditioning." The view extends 15 miles and includes treetops, fields, and Narragansett Bay a quarter-mile away. Oliver Cope's discovery of the water view, from a treetop, sparked the idea for a tower.

The second floor's four smallish rooms could all work as bedrooms, but now one is a guest room, one is a daughter's room, and two are his-and-her studies. Add to this the big back porch and second-floor balcony, and it's clear why this house will shelter many generations. ■

Editors SUSAN ZEVON *and* KIRSTEN HARWOOD
Writer ELAINE GREENE
Photographer JUDITH WATTS WILSON

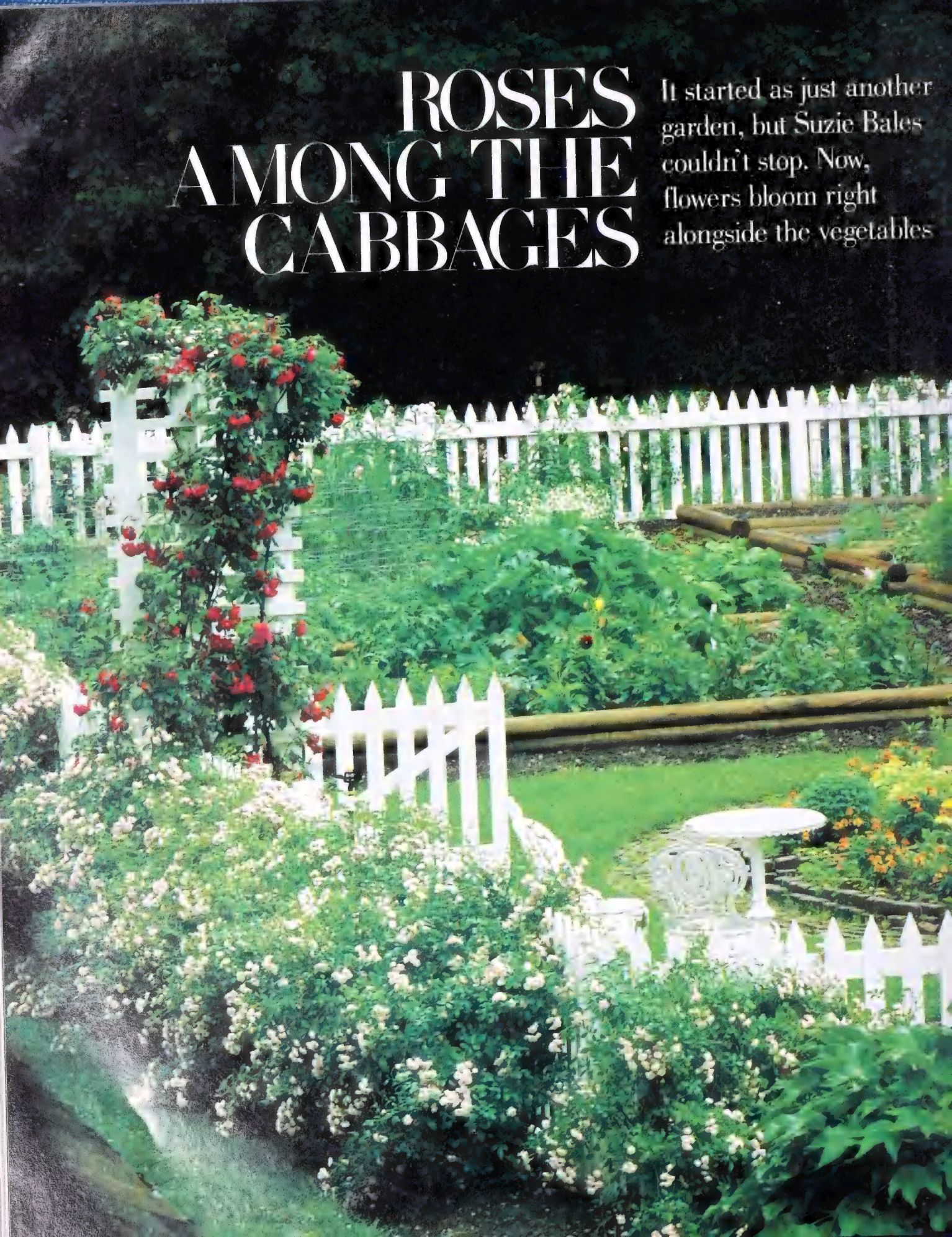
From the side of the house *(top)* the gatelike welcome of the garage is seen. Red cedar shingles, simple white double-hung windows, tower and tall gables echo Rhode Island's coastal style. *Above left:* A view from the front balcony through the wife's study to the upper reaches of the living room. Hooked rug, Mabel's. *Left:* View from front balcony to the garages. *Right:* The tower room. Chaise fabric, Osborne & Little. Tole plant stands, table lamp and crystal ball on stand; all, John Rosselli. Vase, Limited Editions.




PABLO PICASSO A RETROSPECTIVE

ROSES AMONG THE CABBAGES

It started as just another garden, but Suzie Bales couldn't stop. Now, flowers bloom right alongside the vegetables





BURGER SCHMIDLAPP



Suzie Bales *(far left)* says her vegetable garden has been evolving for 11 years. Today it boasts 12 raised beds edged with logs—and a circular herb garden framed in brick. Careful planning and planting ensure a rich yield all through the growing season. Vegetable favorites include the 'Lady Luck' tomato *(left)*. ►



With the addition of herbs and flowers, this vegetable garden is deliciously pretty

Gardening is Suzie Bales's passion, and this bountiful garden is living proof. In a 30-by-80-foot space framed by a rose-covered fence, organized beds and a formal herb garden host a surprising multitude of vegetables, herbs and flowers for cutting *and* eating.

Twelve raised beds are enclosed by stacked logs nailed at the corners to form 4-1/2-by-12-foot rectangles. The logs, preserved with nontoxic copper naphthenate, also serve as benches. "The beds are so narrow you can sit on a 'bench' and reach the center without stepping inside—which would compact the soil," Bales explains.

The native soil in her garden is pure clay, guaranteeing poor drainage. That's why the design is so effective—with raised beds you can control the planting medium. Here, fresh topsoil was mixed 50-50 with humus (peat moss and leaf mold). Ground limestone was added according to package directions, and each year a granulated 17-23-6 fertilizer has been applied.

To keep moisture in and weeds out, some beds are mulched with black plastic film covered with a cosmetic layer of salt marsh hay. This year Suzie Bales and her associate, Martha Kraska, tried Miracle Mulch, a new porous plastic and a great improvement.

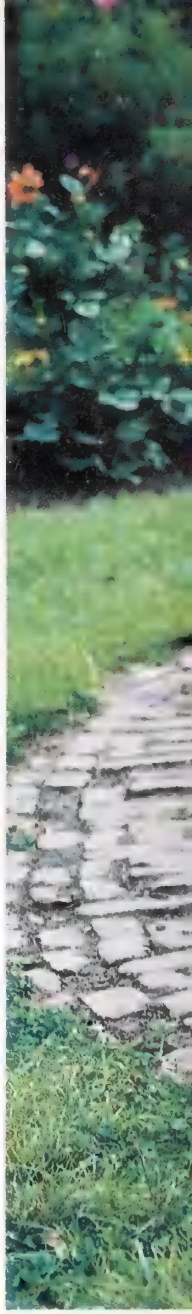
Bales also experimented with her plant choices. Last summer a new preselected collection of special vegetables was sown in two beds, and new tomato varieties were tested. 'Long Keeper' and 'Basket King' joined the roster of family favorites: 'Big Girl,' 'Big Boy,' 'Roma,' the miniature 'Gardener's Delight' and 'Yellow Pear.'

Some spaces in the Bales garden are planted twice. Cool-season salad greens are sown in early spring for early summer harvest, then sown again in late summer for the autumn table. Perennials are started in two beds and transplanted to other parts of the property. And annual flowers are sown in this "nursery" area, to be placed in borders the next year.

The herb garden is a circle, more than 19 feet across, that's defined by a border of antique bricks. Bricks also make up the path that quarters the planting area. In its center is a smaller circle with an ever-blooming rose underplanted with lavender. "We chose 'Simplicity' because it's resistant to diseases and insects," says Bales. "It doesn't need spraying, so we can be sure there are no chemicals on any herb we use."

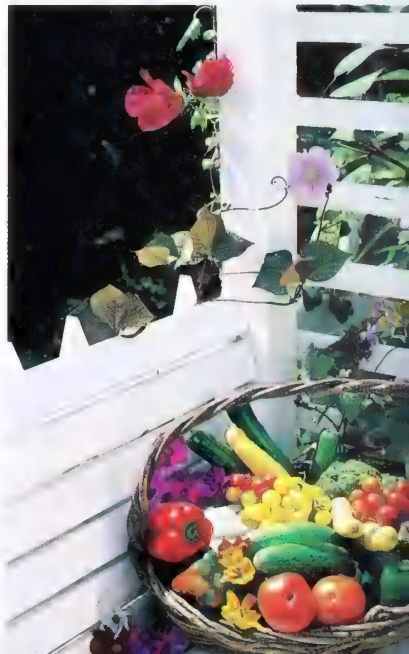
Imagine the thrill of having such an enormous volume—and variety—of fresh vegetables and cut flowers all in one spot. Imagine, too, the satisfaction to be gained when your passion becomes your occupation. Last year, Suzie Bales, consummate gardener and mother of four, became a director of W. Atlee Burpee & Co., one of America's oldest purveyors of seed. ■

Writer and photographer KEN DRUSE



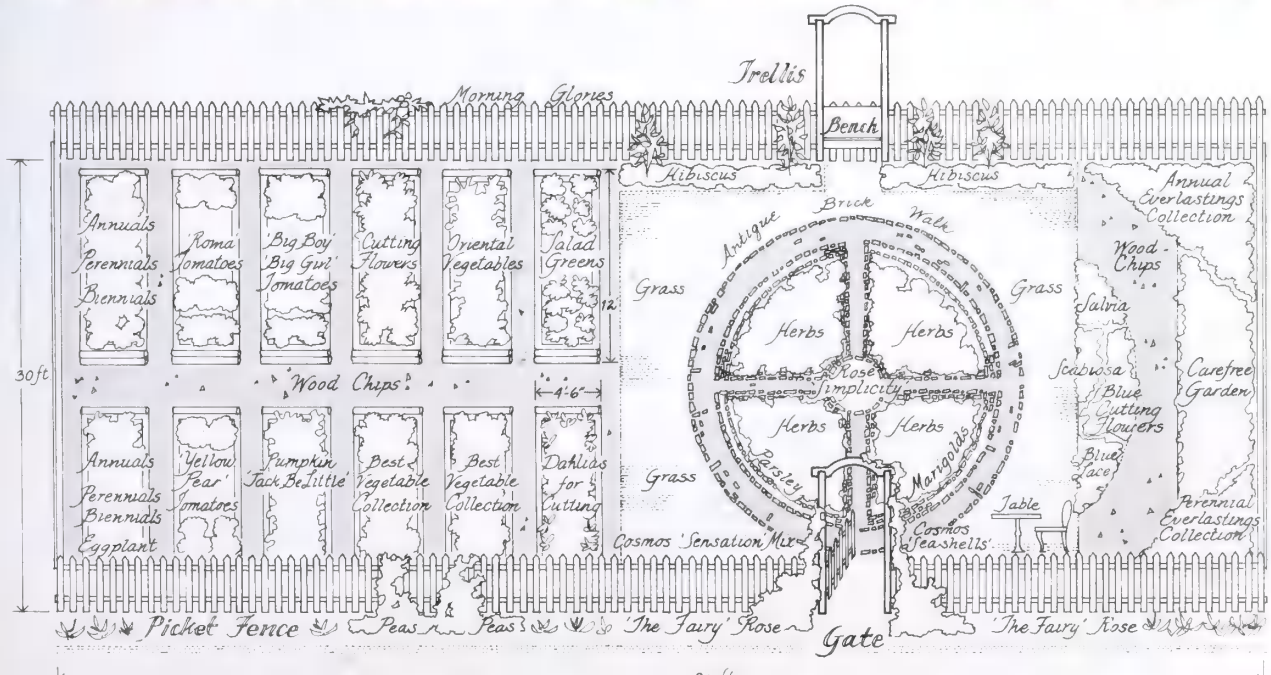
A brick path in a herringbone pattern leads to a garden gate *(above)* topped by an arch of 'Blaze' climbing roses. (Hedge roses outside the fence are 'The Fairy.') Once past the gate you enter the circular herb garden *(above right and in plan, opposite)*, whose design is drawn in antique bricks. Four wedgelike plantings are packed with herbs and edible flowers. Flowers are an important "crop" in this total garden, and none are more spectacular than the 12-foot-tall 'Mammoth' sunflowers *(right)*. The bench *(far right)* makes an ideal spot for relaxing outdoors or for setting down a basket of garden bounty.





FOR MORE DETAILS, SEE PRODUCT INFORMATION




Trellis
Morning Glories
Bench
Hibiscus
Hibiscus
Annuals
Perennials
Biennials
Roma Tomatoes
'Big Boy' 'Big Girl' Tomatoes
Cutting Flowers
Oriental Vegetables
Salad Greens
12
Brick Walk
Antique
Grass
Grass
Herbs
Herbs
Rose 'Simplicity'
Herbs
Herbs
Parsley
Marigolds
Grass
Table
Annual Everlastings Collection
Wood Chips
Salvia
Scabiosa
Blue Cutting Flowers
Blue Lace
Carefree Garden
Perennial Everlastings Collection
30 ft
Wood Chips
4'-6"
Annuals
Perennials
Biennials
Eggplant
Yellow Pear' Tomatoes
Pumpkin 'Jack Be Little'
Best Vegetable Collection
Best Vegetable Collection
Dahlias for Cutting
Cosmos 'Sensation' Mix
Cosmos 'Sea-shells'
Picket Fence
Peas
Peas
'The Fairy' Rose
Gate
'The Fairy' Rose


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With five programmable fabric cycles and
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find them in half the homes in America.
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Kenm
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And exclusively a
SEARS
Your money's worth
and a whole lot more.

CLOSE-UPS

By PHYLLIS BARTLETT



KARI HAAVISTO

Wallpapering the mats of inexpensive prints adds a touch of style *(page 68)*. Tips: Choose subtle colors and patterns. Measure carefully. Use double-faced tape for mistake-proof results.



STARS IN STRIPES

It's easy to copy these barber-pole-striped curtain rods *(page 66)*. First, brush alkyd white paint onto unfinished wood rods. Let dry. Wrap 1-1/2-inch painter's masking tape around rod continuously. Brush on a second color. When dry, remove tape. Finish with Overite sealer to keep the finish fresh-looking.



KAREN RADKAI

KNOTTY SOLUTION

Fashion a quick change for a chair or sofa with a *gran foulard* (giant scarf), as did Angela Maccapani of Missoni *(page 84)*. Angela's *gran foulard* is made by the smart Italian bed linen source Bassetti. It's sold all over Italy and France, in several patterns. But many patterns and colors in American-made sheets will work just as well. Start with a generous width, then cut and hem if needed before tying the knot.

If you liked the airy window swags on page 76, here's another of the many possibilities offered by the IKEA kit, plus a look at one omkret screw. There are two omkrets and nearly nine yards of fabric in the kit for $59. Less costly than draperies, these swags are also appealingly romantic. For a wider window, use two kits. If you have fabric, buy just the omkrets (four finishes; $7 and $7.50) at IKEA.■



JEFF McNAMARA

In a few short days, you can make this elegant screen with a special kit. It includes a book of Audubon prints, so you can choose your favorites; bow and ribbon prints to tint; French marbleized paper for borders; emulsion for glue and sealer; two sponge brushes; temporary adhesive to help position elements; and satin spray finish. Cost: $60. Bonus: Instructions from Dee Davis of Adventures in Crafts Studio, who created both the prototype screen on page 71 and the kit. To order kit, see Product Information.



JEFF McNAMARA



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KRAFT

TASTE HOW ZESTY FEWER CALORIES CAN BE.

ONE WORKING WOMAN'S RECIPE FOR ENTERTAINING ON BUSY DAYS: TAKE-OUT MEALS SERVED WITH A DASH OF STYLE





A table fit for King *(above)*: Flowers are low enough for conversation. Staggered heights for candles keep the setting easy. The blue, gold and white scheme ties it all together.

For Sue Fisher King, running the San Francisco linen and housewares shop that bears her name often means working six days a week. Yet King still manages to entertain. Her secret? Casual dinners for four or six with take-out food. "My motto," she says, "is: Keep it early and keep it simple."

On party nights, King makes a fast after-work stop at a gourmet shop—the kind that are proliferating across the country. Even supermarkets now offer fresh chicken and pasta salads. Time saved on cooking goes into festive presentation. First, King settles on a color scheme. Then, she mixes pattern-bordered Italian plates with chunky goblets and ties napkins with ribbon. When friends arrive, the reheated food goes right from container to dinner plate—never mind the serving platter. "There are more complicated ways to entertain," says King. "But I don't want to know about them."■





When the scene is relaxed, friends are too. Set a casual mood with natural bay wreaths, wicker chairs and a warm-toned terra-cotta table—forget the formality of a tablecloth.

King pairs rustic foods—red pepper and black olive pasta, lemon chicken, dilled carrots and focaccia (Italian flatbread), plus a fruit tart—with Italian country pottery. "Save the French porcelain for more refined fare," suggests King. Hand-hammered utensils and handblown goblets also say country craft. All available at Sue Fisher King Company in San Francisco. Dinner, Let's Eat; dessert, Sweet Things. Flowers, Eric N. Cogswell Chairs, Palecek.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Editor JODY THOMPSON-KENNEDY
Writer JANE MARGOLIES
Photographer JOHN VAUGHAN

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And what delicious fillings! Imported cheeses. Fine meats. And a special blend of spices.

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In your grocer's refrigerated section.

THE FRIENDLY SUPPER

On the run? Drop-in guests? Stylemaker and author Lee Bailey offers easy soups, sandwiches and salads—made from unexpected and fresh ingredients—to serve fast. Here are the season's new stars for easygoing entertaining ▶



Our hero: Fontina cheese, Black Forest ham, smoked chicken, arugula and mustard-mayonnaise on sourdough bread.

From *Lee Bailey's Soup Meals*. Copyright © 1989 by Lee Bailey. Photographs copyright © 1989 by Tom Eckerle. Reprinted by permission of Clarkson N. Potter, Inc.









"Make it easy on yourself," advises Lee Bailey. "Keep menus simple, recipes brief, and use seasonal ingredients"

1 Steamed shrimp and herbed white beans with roasted red and yellow peppers is a great starter or light main course. Serve with corn muffins and a chilled Pinot Grigio, then offer fresh fruit and Italian cheese—such as basil torta or sweet Gorgonzola—for dessert.

2 Choose tender young green beans (use imported haricots verts, if available) for this crunchy salad. Pine nuts add toasty richness. Or, substitute walnuts. Onions and red-wine vinaigrette add zip. Serve as a starter or side dish for almost any meal. It's also great for picnics.

3 Instead of the predictable fresh salmon, try gravlax (sugar-and-salt-cured salmon) for this cool, creamy mousse. Serve with dill mayonnaise. Pureed fresh watercress or parsley can be substituted for the dill. Serve with an off-dry German Riesling.

4 Hearty black bean and macaroni soup gets you through the season's last chilly days. (Make an extra batch and freeze for fall.) Sprinkle with minced parsley and scallions, then serve with Italian peasant bread or focaccia and a fruity, full-flavored red wine, such as a Barbera or Zinfandel.









5 For a change of pace, serve crab cakes as an appetizer. Tangy-sweet peach salsa, instead of coleslaw or cocktail sauce, is an unexpected accompaniment.

6 Fresh, sweet corn-off-the-cob simmered in cream has the added punch of smoky prosciutto. You can also use domestic country ham—such as Smithfield. Serve this warm side dish with hamburgers, grilled chicken or fish.

7 Offer crisp hazelnut meringue cookies with fresh fruits of the season, any time of the year. (Always store meringues in an airtight container, since humid weather can make them sticky.)

8 Cold, zesty grapefruit mousse with crushed raspberries is particularly refreshing in warmer weather. Try blackberries or strawberries, if you like. Serve with crisp cookies and iced espresso or a dessert wine, such as Beaumes de Venise or Essensia, a California wine made from orange muscat grapes.■

—SARAH BELK

FOR MORE DETAILS,
SEE PRODUCT INFORMATION

RECIPES BEGIN ON PAGE 122

Fruit—the instant dessert—is also good in savory dishes, like zesty peach salsa with cilantro and lime



WINE & GOOD SPIRITS

By BILL ST. JOHN

WHAT'S RIGHT—AND LIGHT—BEFORE DINNER? APERITIFS



JESSE GERSTEIN

Once, on a boyhood trip to Belgium, my uncle Rene walked me to his favorite bar for a drink before dinner. Terrific, I thought to myself, cocktails. And my first. But martinis weren't on the program. My uncle explained that American-style cocktails fit neither little boys nor big appetites. Too much alcohol, he said. Dulls the senses.

We drank aperitifs, instead—two Pernods. What surprising and delicious stuff that was. It tasted like licorice and looked like a liquid mystery. When we added ice water to the clear yellow fluid, it clouded magically.

Aperitifs (from the Latin *aperire*, to open) are a welcome prelude to any meal. They whet the appetite and perk up the palate. Generally, they are wines or wine-based beverages, flavored with herbs, spices or fruits. They are produced in the colors of crayons and smell of all the perfumes of nature. And they're just what a good starter should be: light and *fun*.

VERMOUTHS, PASTIS, CHAMPAGNE DRINKS AND MORE . . .

Bitters and red vermouth types will set your palate on edge and stimulate your senses. Try them on the rocks with a twist, or mixed with sparkling water.

- **Campari.** Bright red Italian beverage (technically a liqueur or bitters) flavored with orange peel and herbs. Refreshing with grapefruit or orange juice.
- **Dubonnet.** Maroon-red, slightly sweet French potable made in the U.S., with a hint of orange peel.
- **Lillet Rouge.** Gutsy, semidry French vermouth, tasting of herbs and berries.
- **St. Raphaël.** Delicate, smooth and rich French aperitif. Bittersweet, with flavors of nuts and berries.



Pastis are the jaunty licorice- or anise-flavored aperitifs favored by the southern French.

- **Pernod.** Moderately sweet and intensely licoricelike.
- **Ricard.** Less sweet and intense than Pernod, but with lots of licorice flavor.

Dry sherries are light, lower in sugar than sweet sherries, with an almost tart taste. They're terrific at tea *(above)* or with spicy, salty hors d'oeuvres—prosciutto-wrapped asparagus, for example.

- **Fino sherry.** Delicate, pale, very dry, with hints of almonds and dried apples.
- **Manzanilla sherry.** Dry as a lick of a razor's edge, with a rather tangy, faintly bitter finish.

If you like sweet cocktails—such as Manhattans and old-fashioneds—you'll enjoy these **sweet fortified wines** as a prepandial drink. Sip them with salted almonds or cheese straws.

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- **St. Raphaël Gold.** Orange and vanilla flavors in a round, full, soft and sweet French aperitif.
- **Ruby or tawny port.** Rich and ripe—sweet enough to make your teeth sing.

Champagne. It's the one aperitif that, by itself, sets the mood. One cannot put a glass of Champagne to the lips without feeling a tingle of the spine. Champagne-based cocktails whet the whistle in style. Instead of the usual kir royale (framboise liqueur or crème de cassis in Champagne), try Poire Williams in Champagne. Or, try the newest imports from France: peach and blackberry liqueurs from Alsace Willm.■

Bill St. John is a Denver based wine writer.

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GOURMET-STYLE MICROWAVING

By MARCIA CONE and THELMA SNYDER

PRIME TIME FOR PEPPERS

Cooked, peeled peppers—both sweet and hot—have always been a staple in Mediterranean and Southwestern kitchens and have recently become a favorite with innovative chefs across the country. Cooking peppers brings out their sweetness, and makes them silky, supple and prime for pureeing. Unlike the classic technique for peeling peppers (charring them over a gas flame or under a hot broiler until the skins have blackened and can be slipped off easily), the microwave method leaves no charred flavor. And it's easier, too.

"ROASTED" GREEN CHILIES

1/2 pound fresh Anaheim chilies, washed
1 tablespoon vegetable oil

☐ Rub chilies with vegetable oil. Pierce both sides with a sharp knife. Place the pointed ends of the peppers toward the center of a 10-inch microproof pie plate. Cover with a paper towel and microcook on high 4 minutes.

☐ Turn chilies and cover again. Rotate dish 1/2 turn and microcook on high 4 to 6 minutes more, or until chilies are tender and slightly wrinkled, and the skin begins to separate from the pepper or blister around the stem. Roll up chilies in a cloth towel to seal in moisture (to make peeling easier) and let stand 10 minutes.

☐ Cut chilies in half, remove stem and seeds. With a sharp knife, under cold running water, remove skins. Makes 1/2 cup.

"ROASTED" BELL PEPPERS

1 pound (3 to 4) red bell peppers, washed
1 tablespoon vegetable oil

☐ Follow directions above, cooking on high 8 minutes on the first side, and 8 to 10 on the second. Makes 1 cup.

CHILI-JACK CHEESE TIMBALES WITH RED PEPPER PUREE

1 tablespoon butter, diced into 6 pieces
1/4 cup dry unseasoned breadcrumbs
3 eggs
1/2 cup chopped "roasted" peeled green chilies (see recipe above) or 1 can (4 ounces) chopped mild green chilies, drained
6 ounces Monterey Jack cheese, grated
3/4 cup half-and-half
1/4 teaspoon freshly ground pepper
Pinch red pepper (cayenne)
Red pepper puree, to garnish (puree "roasted," peeled red peppers in a food processor until smooth)

☐ Butter bottom and sides of six 6-ounce custard cups; coat thoroughly with breadcrumbs and set aside.

☐ In a medium bowl beat eggs well, until light and lemon-colored. Fold in remaining ingredients, except red pepper puree. Pour mixture into prepared custard cups. Place cups around the edge of a 12-inch microproof plate. Cover with waxed paper and microcook on medium 12 to 14 minutes, or until a knife inserted close to the center of each timbale comes out clean. Let stand, uncovered, 5 minutes.

☐ Run a knife around edges of timbales and turn out onto plates. Ladle red pepper puree next to timbales for garnish. Serves 6 as a first course or side dish.

LINGUINE WITH RED PEPPER SAUCE

1 pound linguine or other pasta
1/4 cup extra-virgin olive oil
1 garlic clove, minced
4 tablespoons (1/2 stick) butter
1 cup "roasted" red peppers, cut into 1/4-inch strips
2 tablespoons chopped fresh basil
1/4 teaspoon freshly ground pepper
1 tablespoon chopped fresh parsley

☐ In a large pot of lightly salted boiling water, cook linguine until al dente. Drain.

☐ In a 1-quart microproof baking dish, microcook olive oil and garlic on high 45 seconds, or until garlic releases its fragrance and is tender but not brown.

☐ Stir in butter, peppers, basil and pepper. Cover with waxed paper and cook on high 1 minute, or until butter is melted. Cover again and microcook on medium 6 minutes, or until heated through and flavors have developed. To serve, toss pasta and sauce, sprinkle with parsley. Serves 4.

RED PEPPER AND PANCETTA SALAD

1/4 pound *pancetta* (Italian bacon) or other bacon, cut into 1/4-inch strips
2 tablespoons extra-virgin olive oil
1 small red onion, thinly sliced
2 tablespoons red-wine vinegar
1 teaspoon Dijon mustard
1 teaspoon sugar
4 bunches arugula, washed, dried and coarsely chopped (about 4 cups)
1/2 cup "roasted" red peppers, peeled, seeded and thinly sliced

☐ In a 1-quart microproof bowl, microcook *pancetta* on high 2 minutes. With a slotted spoon remove *pancetta* and add to greens. Reserve drippings.

☐ Add olive oil and red onion to *pancetta* drippings, and microcook mixture on high 1 minute. Add vinegar, mustard and sugar and stir until well blended. Microcook on high 1 minute more. In a serving bowl toss dressing with arugula and peppers; serve warm. Serves 4.■

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QUICK COOK

VEAL CHOPS WITH A "SALAD" TOPPING OF ARUGULA AND BASIL ARE WAY BEYOND SCALLOPINI

If you crave the earthy, forthright flavors of Italian cooking, try this adaptation of a dish from New York City's da Umberto restaurant. The tangy salad topping flavors the succulent veal, providing a surprising contrast of hot and cold, sweet and sharp. The brownies are a luscious finish. Serve with espresso. Menu serves 4. —MARIA CIANCI

VEAL CHOPS WITH ARUGULA-BASIL SALAD

1/4 cup minced red onion
3 1/2 tablespoons red wine vinegar
Salt, freshly ground pepper, to taste
6 tablespoons extra virgin olive oil
1 bunch arugula, coarsely chopped (about 4 cups)
20 fresh basil leaves, coarsely chopped
1 medium tomato (about 5 ounces), cut into 1 inch chunks
4 veal loin chops (10 to 12 ounces each, bone in)
1 egg, beaten with 1 tablespoon water
1/3 cup dry, unseasoned breadcrumbs
1 tablespoon butter

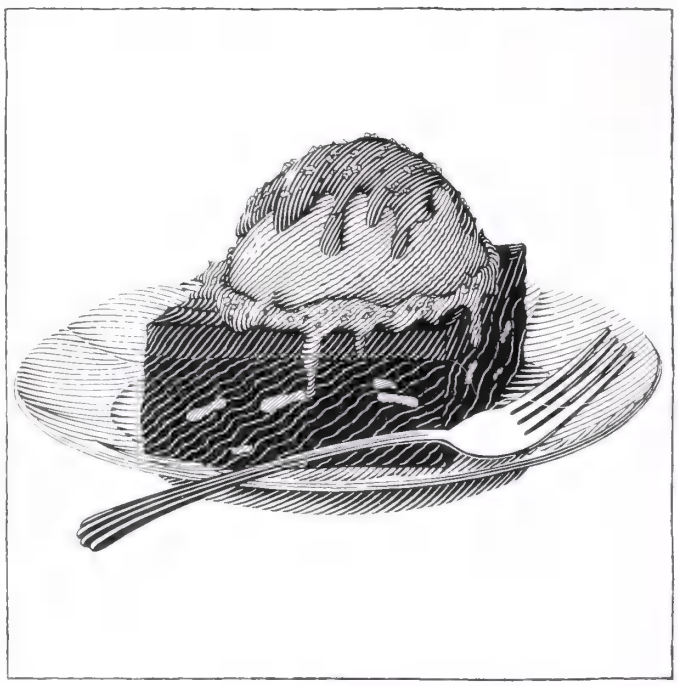
☐ In a small bowl combine onion, vinegar, salt and pepper and let stand 15 minutes. Add 3 tablespoons olive oil and set aside at room temperature until serving time.

☐ In a bowl combine arugula, basil and tomato. Refrigerate, covered, until serving time.

☐ Between 2 sheets of waxed paper, pound each veal chop to about 1/2-inch thickness and season lightly with salt and pepper. Dip chops into egg mixture, letting excess drip off. Dip chops into breadcrumbs and press lightly to coat well.

☐ In 1 or 2 large, heavy skillets over high heat, heat remaining 3 tablespoons olive oil 1 minute, or until rippling. Add butter and stir until melted. Add chops (do not crowd skillets), lower heat to medium, and cook 10 minutes. Turn chops over and cook about 15 to 20 minutes, or until the meat near the bone is just cooked through.

☐ Toss arugula mixture with onion dressing. Transfer chops to heated dinner plates and cover completely with salad.



BRIAN CALLAHAN

BAKED POTATOES WITH PARMESAN-CHIVE BUTTER

4 medium baking potatoes, scrubbed
8 tablespoons (1 stick) unsalted butter, softened
2 tablespoons finely minced fresh chives
2 tablespoons freshly grated Parmesan cheese
Pinch ground red pepper (cayenne)
Salt, freshly ground pepper, to taste

☐ Bake potatoes in a preheated 400° F oven 40 to 60 minutes, or until potatoes are tender.

☐ In a food processor or blender, combine butter, chives, cheese and red pepper until well blended. Scrape butter onto a sheet of plastic wrap and roll into a cylinder. Chill butter until potatoes are done. Serve potatoes warm, with flavored butter, and season with salt and pepper.

BROWNIES WITH COFFEE ICE CREAM AND KAHLUA

4 homemade or store bought brownies
1 pint coffee ice cream
1/2 cup Kahlua or other coffee liqueur
1/4 cup toasted pecans, to garnish (optional)

☐ Place brownies on 4 plates, and top each with a scoop of ice cream. Drizzle with 2 tablespoons of Kahlua and garnish with 1 tablespoon pecans, if desired.■

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THE FRIENDLY SUPPER

Continued from page 115

GRAVLAX MOUSSE

- 1 envelope unflavored gelatin
- 1/4 cup cold water
- 1-1/2 cups heavy cream
- 12 ounces gravlax (sugar-and-salt-cured salmon), sliced into 1/2-inch-wide strips
- Pinch each salt, ground white pepper
- Fresh dill sprigs, to garnish, optional

☐ In the top part of a double boiler sprinkle gelatin over cold water. Heat the mixture over—not in—boiling water until dissolved. Add cream and heat to 75° F, stirring frequently. Remove from heat.
☐ In a food processor or blender, puree gravlax and salt and pepper until smooth, scraping down sides of bowl as needed. With machine running, add cream mixture and process until thoroughly blended. Turn mixture into six 4-ounce soufflé dishes and refrigerate 1 to 2 hours, or until firm.
☐ Dip soufflé dishes into a pan of hot water for a few seconds and unmold onto individual plates. (If mousse is too soft, refrigerate 30 to 45 more minutes, or until firm.) Serve with mustard-dill mayonnaise (recipe follows). Garnish with fresh dill if desired. Serves 6.

MUSTARD-DILL MAYONNAISE

- 1/2 cup mayonnaise (preferably homemade)
- 1/3 cup Dijon mustard
- 1 tablespoon tarragon vinegar
- 1/4 teaspoon ground white pepper
- 2 heaping tablespoons chopped fresh dill (or 2 teaspoons dried)

☐ In a small bowl whisk together mayonnaise, mustard, vinegar and white pepper until blended. Fold in dill. Refrigerate until ready to use. Makes about 1-1/4 cups.

SHRIMP WITH WHITE BEANS AND ROASTED RED PEPPERS

- 2 cups dried white navy beans, rinsed and picked over
- 1 medium onion, coarsely chopped
- 1 large garlic clove, minced
- 1 large imported bay leaf
- 1/4 teaspoon dried thyme
- Salt, freshly ground pepper, to taste
- 2 tablespoons olive oil
- 2 or 3 large red bell peppers (or a combination of red and yellow), roasted, peeled and cut into medium strips
- Olive oil, to drizzle
- 30 medium shrimp, peeled (tails intact), deveined and cooked
- Lemon wedges, to garnish

☐ Soak beans in water 8 hours or overnight. (Or, quick-soak them: In a large pot over high heat, combine beans and enough water to cover by 1 inch. Bring to a boil, then lower heat to a simmer and cook 2 minutes. Remove from heat and soak 1 hour.) Drain and return to pot.
☐ Cover beans with several inches of fresh water. Bring to a simmer, add onion, garlic, bay leaf and thyme. Skim off foam and simmer about 1 hour, or until beans are tender, adding hot water as needed, to keep beans covered.
☐ Drain beans and transfer to a bowl. Season with salt and pepper, remove bay leaf, and stir in 2 tablespoons olive oil.
☐ To serve, place bowl on a large serving platter. Surround beans with pepper strips and drizzle both with olive oil. Sprinkle ground pepper over peppers and beans to taste. Arrange shrimp on side of platter; serve with lemon wedges. Serves 6.

FRESH CORN AND PROSCIUTTO

- 2 tablespoons (1/4 stick) unsalted butter
- 8 to 10 ears fresh corn, kernels cut from the cobs, cobs scraped with back of a knife
- 1 to 2 tablespoons milk or cream
- Salt and sugar, to taste
- 3 ounces thinly sliced prosciutto (or other dry-cured ham), cut into thin strips
- Fresh thyme springs, to garnish

☐ In a large skillet over low heat, melt butter until bubbling; add corn kernels and their juices.
☐ Reduce heat to very low, stir in milk or cream, and simmer 3 to 6 minutes, or until corn is just barely tender. (Timing will vary with age and variety of corn.) Season with salt and sugar. Add prosciutto and cook until heated through. Garnish with thyme. Serves 6.

GRAPEFRUIT MOUSSE WITH CRUSHED RASPBERRIES

- 3/4 cup frozen grapefruit juice concentrate (preferably pink), thawed
- 3/4 cup sugar
- Pinch salt
- 2 tablespoons fresh lemon juice
- 1 envelope unflavored gelatin, softened in 1/4 cup cold water
- 1 teaspoon grated lemon zest
- 2 cups heavy cream, whipped
- 1 pint raspberries

☐ In a small saucepan over medium heat, combine grapefruit concentrate, sugar, salt and 1 tablespoon of the lemon juice. Stir in dissolved gelatin and simmer about 3 minutes, then whisk in lemon zest. Allow mixture to cool and thicken slightly. Fold in whipped cream.
☐ Tie an oiled waxed paper "collar" around a 1-quart soufflé dish. (Or use a 1-quart fluted mold.) Pour in soufflé mixture and refrigerate until set, at least 2 hours.
☐ Just before serving, in a small bowl, crush raspberries slightly and mix with remaining tablespoon lemon juice. Taste, and add more sugar or lemon juice if desired. Remove "collar."



(Unmold if using fluted mold.) Ladle raspberries on top of mousse. Serves 4.

HAZELNUT COOKIES

- 3 egg whites
- 1/2 teaspoon cream of tartar
- Pinch salt
- 3/4 cup sugar
- 2 cups coarsely ground hazelnuts

☐ In a bowl beat egg whites until foamy, then add cream of tartar and salt. Beat until soft peaks form. Add sugar gradually, beating constantly, until whites are stiff. Fold in nuts.
☐ Lightly butter a waxed paper-lined baking sheet and dust with flour. Drop batter by tablespoonfuls, 1/2 inch apart, onto baking sheet.
☐ Bake in a preheated 200° F oven 1 hour and 15 minutes, or until firm. Turn off oven, and allow cookies to cool inside oven. Peel paper off cookies and store them in an airtight container. Serve with fruit. Makes about 36 cookies.

GREEN BEAN SALAD

Asparagus may be substituted for string beans, and walnuts for pine nuts.

- 1 pound tender, young green beans, trimmed
- 2 teaspoons red-wine vinegar
- 1 teaspoon fresh lemon juice
- Pinch salt
- 3 tablespoons olive oil
- Freshly ground pepper, to taste
- 1/2 cup chopped yellow onions (preferably Vidalia), red onions or scallions
- 2 to 4 tablespoons pine nuts, toasted

☐ In a vegetable steamer over boiling water, steam beans 3 to 5 minutes, or until tender.
☐ In a serving bowl combine vinegar, lemon juice and salt. Whisk in olive oil; season to taste. Add beans and onions, and toss to mix. Sprinkle with pine nuts. Serves 4 to 6.

BLACK BEAN SOUP

- 1 cup dried black beans, rinsed and picked over
- 8 cups chicken stock (preferably homemade)
- 2 small imported bay leaves
- 1/4 cup olive oil
- 1 large onion, coarsely chopped
- 1 small garlic clove, minced
- 1 cup canned (juice-packed) tomatoes, drained and chopped
- 2 tablespoons dry red wine
- 1 teaspoon sugar
- 1/4 teaspoon freshly ground pepper
- 1-1/2 cups uncooked elbow macaroni
- 2 very large red bell peppers, roasted, peeled and cut into medium dice
- Minced parsley and scallions, to garnish

☐ Soak beans overnight (or quick-soak as described in recipe for shrimp with white beans and roasted red peppers).
☐ Drain beans and return to pot. Cover with 3 cups chicken stock and bring to a boil. Reduce heat, add bay leaves and simmer about 1-1/2 hours, or until beans are almost tender.
☐ In a medium saucepan over medium heat, heat olive oil and cook onion 5 minutes, or until wilted and beginning to brown. Add garlic and cook 1 minute more.
☐ Add onion mixture and tomatoes to beans. Continue cooking, about 1 hour, adding more stock if needed, until beans are tender. Add wine, sugar, pepper and remaining stock.
☐ In a large pot of lightly salted boiling water, cook macaroni 6 minutes. Drain, then add to bean mixture, along with bell peppers. Return to medium-low heat and simmer until macaroni is al dente. Season to taste. Sprinkle with parsley and scallions. Serves 6.

BAKED CRABMEAT CAKES

- 3 tablespoons unsalted butter
- 1/2 cup finely chopped onion
- 1/2 cup finely chopped celery
- 1 garlic clove, minced
- 1/2 cup chopped scallion tops
- 2 tablespoons minced fresh parsley
- 1 pound lump crabmeat, drained and picked over
- 1/3 cup mayonnaise
- Pinch ground red pepper (cayenne)
- 1/4 teaspoon freshly ground pepper
- 1 teaspoon dry mustard
- 1/4 teaspoon baking soda
- 1 teaspoon salt
- 1-1/2 cups saltine cracker crumbs

☐ In a medium skillet over medium heat, melt butter. Add onion, celery, garlic and scallions, and cook 5 minutes, or until wilted. Remove from heat, stir in parsley and crabmeat.
☐ In a small bowl combine mayonnaise, peppers, mustard, baking soda and salt. Fold mayonnaise mixture and 1/3 cup cracker crumbs into crabmeat.
☐ Form crabmeat mixture into 6 medium (or 12 small) patties and roll into remaining crumbs. Place in a well-buttered baking pan. Bake in a preheated 450° F oven 10 minutes, or until light brown. Turn and bake 15 minutes more. Serve with peach salsa (recipe follows). Serves 6.

PEACH SALSA

- 3 medium-size firm peaches (about 1 pound), peeled, pitted and diced
- 1 tablespoon fresh lemon or lime juice
- 2 medium-size ripe tomatoes (about 1/2 pound), peeled, seeded and diced
- 6 scallion tops (green part only), chopped
- 1 tablespoon chopped jalapeño peppers
- 1 tablespoon coarsely chopped cilantro
- 3/4 cup extra-virgin olive oil
- 6 tablespoons sherry vinegar
- 2 tablespoons honey

☐ In a medium bowl, toss peaches with lemon juice. Add tomatoes, scallions, peppers and cilantro, and toss to combine.
☐ In a separate bowl, whisk together oil, vinegar and honey. Add to peach mixture and toss to mix. Makes about 2 cups. ■



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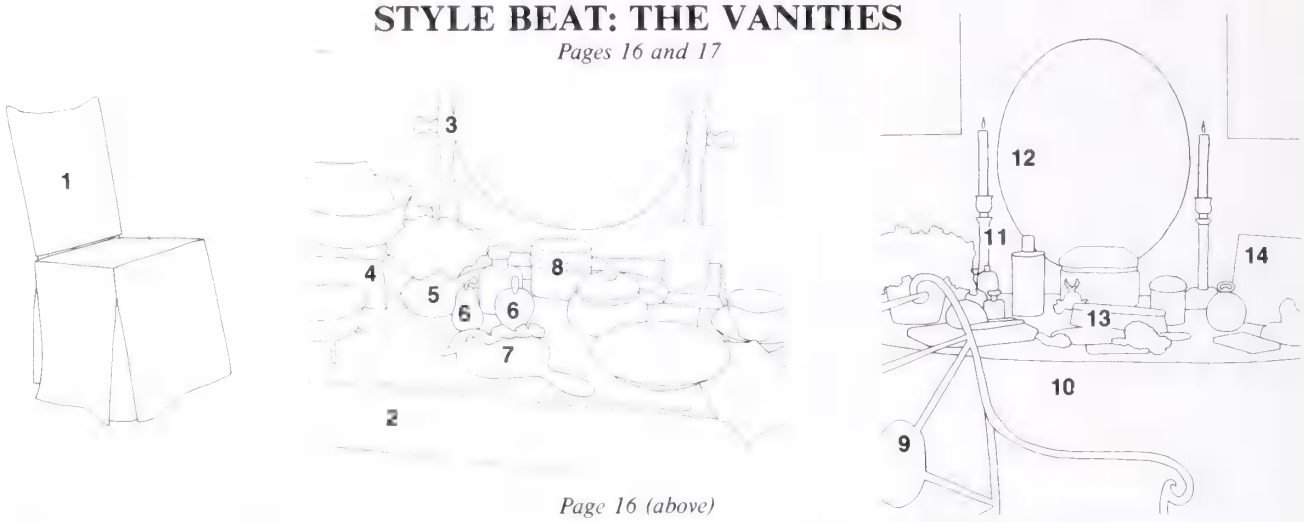
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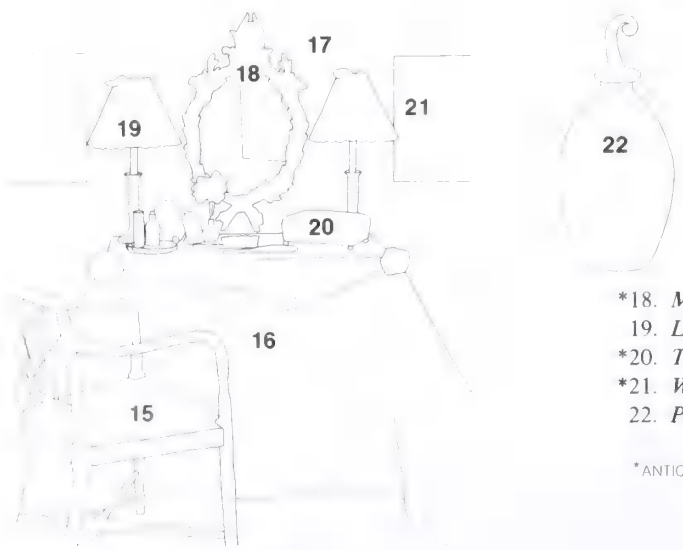
STYLE BEAT: THE VANITIES

Pages 16 and 17



Page 16 (above)

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*4. *Painted box, John Rosselli* 150.00
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*12. *Mirror, Bardith* 4,000.00
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Page 17 (left)

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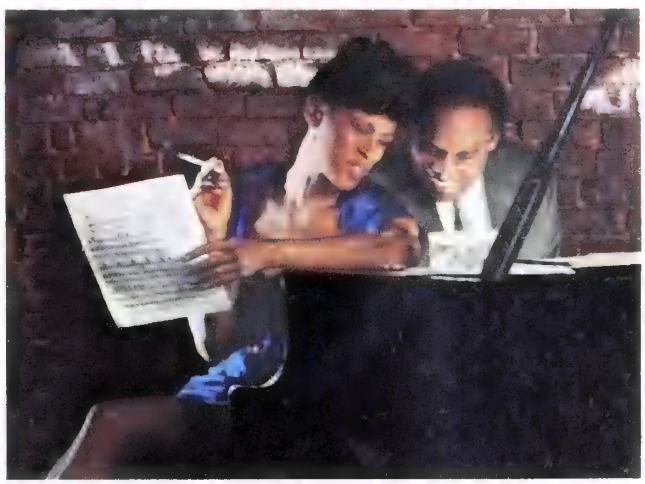
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(Continued on page 126)

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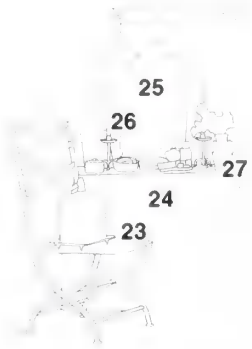
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Continued from page 124

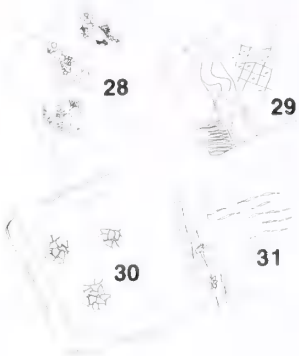
STYLE BEAT: THE VANITIES

Continued



Page 17 (left)

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24. *Sheet for tablecloth, Utica for J.P. Stevens (full flat)* *19.00*
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27. *Vase, John Rosselli* . *225.00*



Page 17 (left)

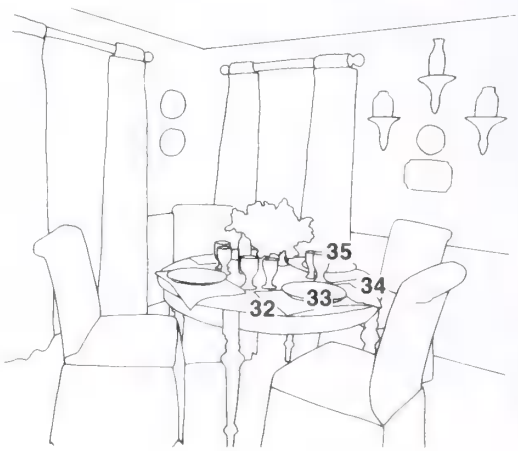
28. *Pillowcase, Wamsutta (per pr.)* *$29.00*
29. *Pillowcase, Fieldcrest (per pr.)* *15.00*
30. *Pillowcase, Martex (per pr.)* *27.00*
31. *Pillowcase, Utica for J.P. Stevens (per pr.)* *28.00*

THE PRICE OF STYLE

Pages 65 to 81

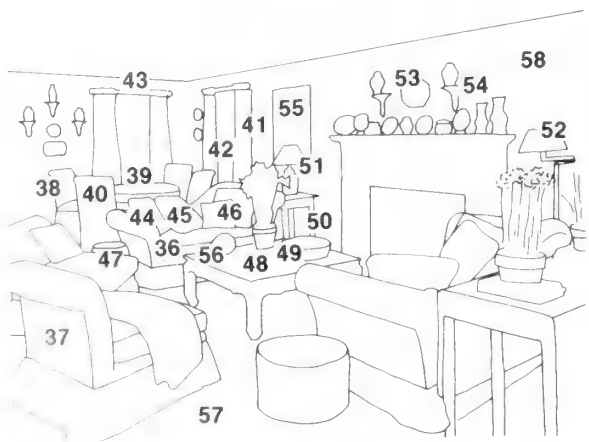
Dining area, page 65 (right)

32. *Table mats, Handblock (4, each)* *$5.50*
33. *Plates, Macy's (4, each)* *23.00*
34. *Napkins, Handblock (4, each)* *5.50*
35. *Large glasses, Macy's (4, each)* *10.00*



$22,192

Pages 66 to 69



Living room, pages 66 and 67 (above)

36 *Love seats, Lee Industries, Inc. (2, each)* *$1,068.00*
37 *Slipper chairs, Lee Industries, Inc. (2, each)* .. *608.00*
38. *Dining chairs, Lee Industries, Inc. (4, each)* .. *388.00*
*39. *Table, Macy's Herald Square* *1,000.00*
40. *Dining chair fabric, P. Kaufmann, at Calico Corners (18 yds., per yd.)* *16.00*

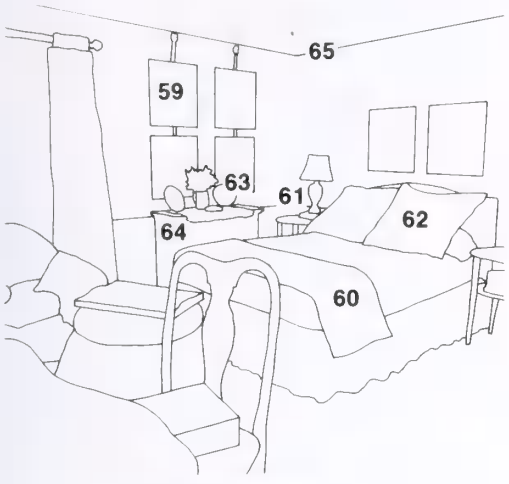
41. *Curtain fabric, Waverly (36 yds., per yd.)* *25.00*
42. *Ribbon, Hyman Hendler & Sons (17.5 yds., per yd.)* *3.00*
43. *Curtain rods, The Lumber Store (2, each)* *62.00*
44. *Pillow fabric, Covington (6 yds., per yd.)* *18.00*
45. *Pillow forms, ABC Linen (6, each)* *16.25*
46. *Needlepoint pillows, Jenny B. Goode (2, each)* *65.00*
47. *Garden seat, Paul Hanson* *450.00*
48. *Coffee table, The Phillips Collection* *2,085.00*
49. *Paint, Benjamin Moore Paints (1 qt., per qt.)* . *10.00*
50. *Table, Sarreid* *445.00*
51. *Lamp, Oriental Lamp Shade Co., Inc.* *350.00*
52. *Lamp, Oriental Lamp Shade Co., Inc.* *235.00*
53. *Porcelain, Macy's (17 pieces, each)* ..... *23.00 to 75.00*
54. *Brackets, The Bombay Company (5, each)* ... *35.00*
55. *Etching, The John Richard Collection* *500.00*
56. *Melon, Sarreid* *120.00*
57. *Floor paint, Benjamin Moore Paints (3 gals., per gal.)* *17.00*
58. *Wall paint, Pittsburgh Paints (about 3 gals., per gal.)* *19.00*

*ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

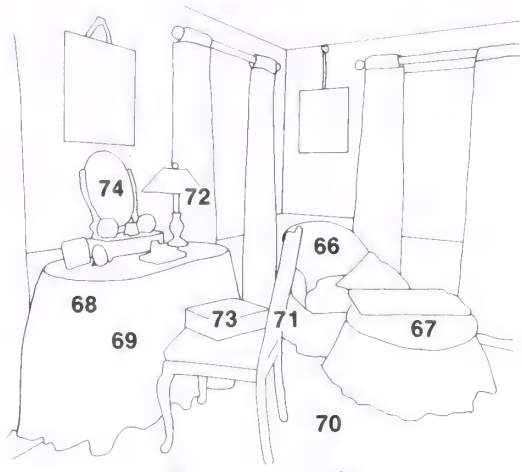
$22,192

Pages 66 to 69, continued



Bedroom, page 68 (above)

59. *Prints, The John Richard Collection (8, each)* $229.00
*60. *Quilt, Thos. K. Woodard* 1,100.00
61. *Lamp, Oriental Lamp Shade Co., Inc.* 320.00
62. *Shams, Jenny B. Goode (2, each)* 49.50 and 69.50
63. *Plates, Jenny B. Goode (2, each)* 25.00
64. *Dresser scarf, Transatlantiques* 42.00
65. *Paint for trim, Benjamin Moore Paints (1 gal., per gal.)* 22.00

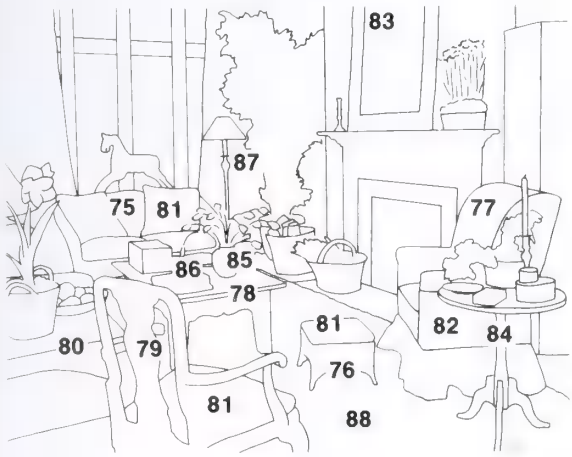


Bedroom, page 69 (above)

66. *Chair, Lee Industries, Inc.* $665.00
67. *Ottoman, Lee Industries, Inc.* 375.00
68. *Dressing table, Minic Custom Woodwork* 175.00
69. *Fabrics, Brunschwig & Fils, at AMS (45 yds. floral, 12 yds. lattice; per yd.)* 48.00 and 36.00
70. *Rug, Capel, Inc.* 1,000.00
71. *Chair, Sarreid* 570.00
72. *Lamp, Sarreid* 195.00
73. *Box, The Mediterranean Shop* 60.00
74. *Mirror, The Bombay Company* 119.00

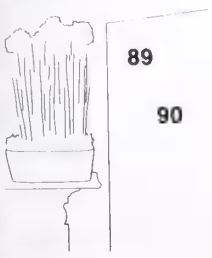
$13,412

Pages 70 to 74



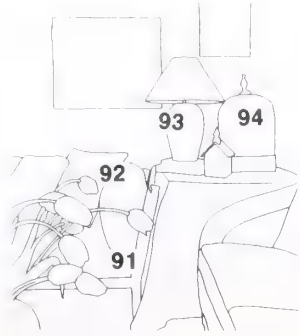
Living room, pages 70 and 71 (left)

75. *Love seat, Hickory Chair Co.* $1,321.00
76. *Footstool, Hickory Chair Co.* 270.00
77. *Wing chair, Hickory Chair Co.* 894.00
78. *Cocktail table, Hickory Chair Co.* 661.00
79. *Armchair, Jeffco* 680.00
80. *Table, Venture* 480.00
81. *Fabrics, P. Kaufmann, at Calico Corners (6.5 yds. floral, 2.5 yds. multistripe, 11 yds. stripe; per yd.)* 16.00 to 17.00
82. *Grid fabric, Waverly (10.5 yds., per yd.)* 26.00
83. *Curtain rod, Kirsch* 70.00
84. *Candlestick table, Conran's* 99.00
85. *Vase, Conran's* 40.00
86. *Platter, Conran's* 25.00
87. *Floor lamp, Alsy Corp.* 130.00
88. *Rugs, ABC International Design Rugs (3, each)* 99.00



Living room detail, page 72 (left)

89. *Screen paint, Benjamin Moore Paints (1 qt., per qt.)* $8.00
90. *Decoupage kit, Adventures in Crafts Studio* 60.00



Living room detail, page 72 (left)

91. *Sofa, HTB/Lane* $1,667.00
92. *Fabric, Anju Woodridge, at Calico Corners (15 yds., per yd.)* 16.00
93. *Lamp, Conran's* 60.00
94. *Birdhouse, Conran's* 30.00

(Continued on page 128)

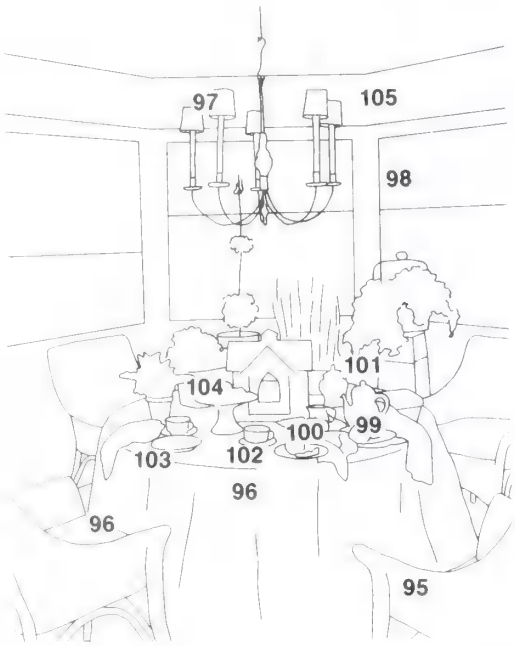
HB READER ADVANTAGE

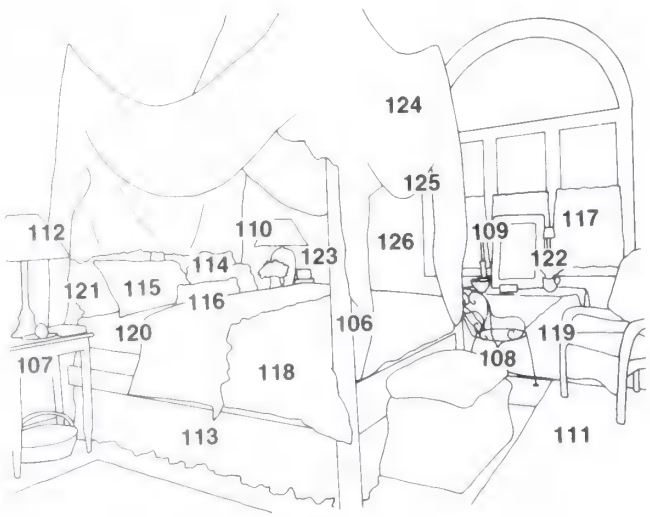
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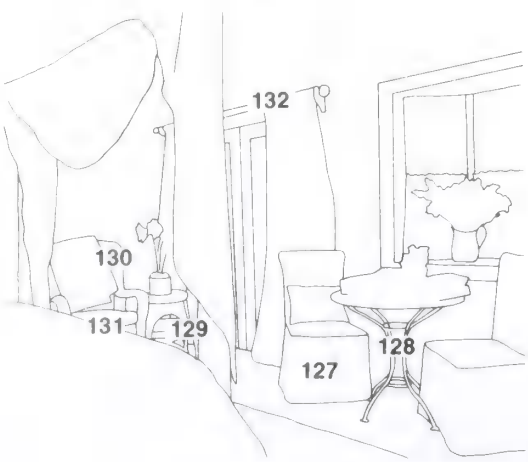
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$13,412

Pages 70 to 74, continued







Dining room, page 73
(left)

95.	*Chairs, Palecek (4, each)*	*$296.00*
96.	*Fabrics, Fabriyaz (11.25 yds., per yd.)*	*20.00*
97.	*Candelabra, Stone County Ironworks*	*395.00*
98.	*Blinds, Azuma (3, each)*	*15.50*
99.	*Teapot, Gear*	*37.50*
100.	*Creamer, Gear*	*20.00*
101.	*Sugar bowl, Gear*	*22.50*
102.	*Cups and saucers, Gear (4 sets, each)*	*15.00*
103.	*Dessert plates, Gear (4, each)*	*12.50*
104.	*Cake stand, ABC Linen*	*49.00*
105.	*Trellis paint, Benjamin Moore Paints (3 qts., per qt.)*	*8.00 to 10.00*

Bedroom, pages 74 and 75
(left)

106.	*Bed, Broyhill Furniture*	*$480.00*
107.	*Table, Wesson Trading Co.*	*80.00*
108.	*Metal chair, Classic Impressions by Woodard*	*200.00*
109.	*Mirror, Pier 1 Imports*	*40.00*
110.	*Lamp, Conran's*	*85.00*
111.	*Runners, Conran's (3, each)*	*33.00*
112.	*Lamp, Ainsley Lamps*	*252.00*
113.	*Bed skirt, Rue de France*	*131.50*
114.	*Ruffled pillow, Rue de France*	*33.00*
115.	*Lace pillowcase, Rue de France (per pr.)*	*47.50*
116.	*Neck roll, Rue de France*	*35.00*
117.	*Café curtains, Rue de France (2 prs., per pr.)*	*35.50*
118.	*Duvet and curtain fabric, P. Kaufmann, at Calico Corners (13 yds., per yd.)*	*16.00*
119.	*Dressing-table fabric, Covington Fabrics Corp. (3 yds., per yd.)*	*22.00*
120.	*Sheets, Laura Ashley for J.P. Stevens (2, each queen)*	*28.00*
121.	*Pillowcases, Laura Ashley for J.P. Stevens (1 pr., per pr.)*	*18.00*
122.	*Shaded candlesticks, Pottery Barn (2, each)*	*25.00*
123.	*Box, June Fette Designs*	*60.00*
124.	*Gauze, Rose Brand Textile Fabrics (21 yds., per yd.)*	*1.00*
125.	*Fringe, K. Trimming (20 yds., per yd.)*	*1.00*
126.	*Wallpaper, Sun-Tex Wallcoverings (16 rolls, per roll)*	*16.00*

Bedroom, page 74
(left)

127.	*Muslin, Fabric Warehouse (7 yds., per yd.)*	*$2.50*
128.	*Table, Classic Impressions by Woodard*	*300.00*
129.	*Wicker table, Pier 1 Imports*	*70.00*
130.	*Wicker chair, Pier 1 Imports*	*120.00*
131.	*Cushion fabric, P. Kaufmann, at Calico Corners (1 yd., per yd.)*	*17.00*
132.	*Curtain rod, The Lumber Store*	*40.00*

(Continued on page 130)

*ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

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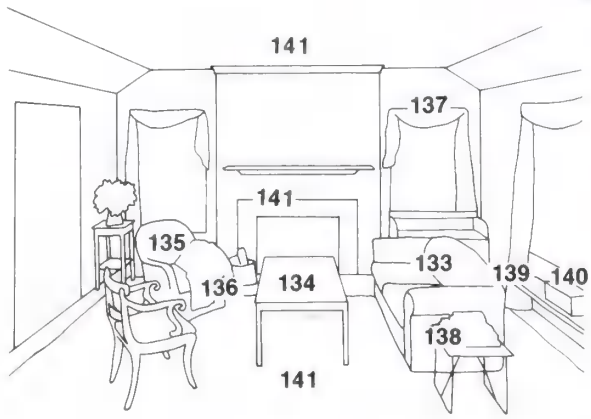
HB READER ADVANTAGE

Continued from page 128

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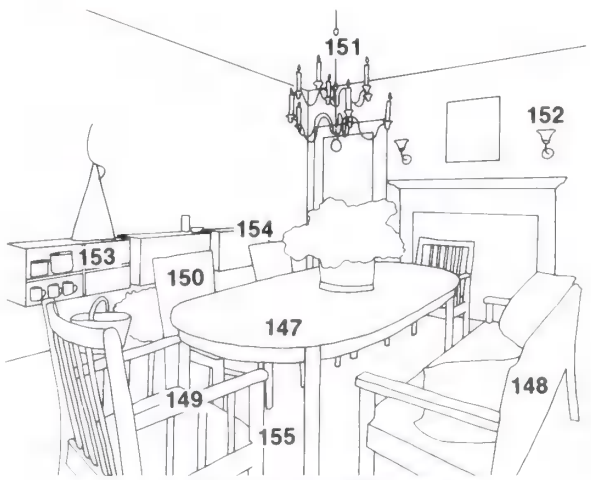
$4,424

Pages 76 to 81



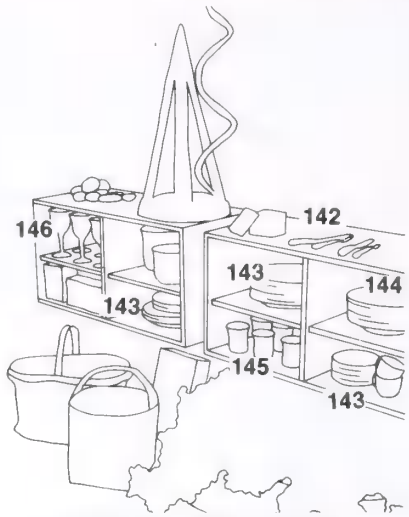
Living room, pages 76 and 77 (above)

133. *Delsbro sofa, IKEA* $275.00
134. *Stockholm coffee table, IKEA* 175.00
135. *Linde armchair, IKEA* 275.00
136. *Säv blanket, IKEA* 27.00
137. *Curtain kits, IKEA (3, each)* 59.00
138. *Fylke end table, IKEA* 28.00
139. *Lack shelf, IKEA* 34.00
140. *Amadeus box, IKEA* 26.00
141. *Paint for ceiling, floor and fireplace, Sherwin-Williams (about 3.5 gals., per gal.)* ..... 16.00 to 23.00



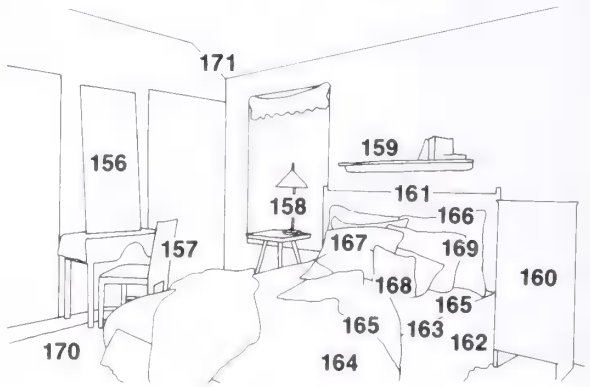
Dining room, pages 78 and 79 (above)

147. *Stockholm dining table, IKEA* $320.00
148. *Forsmo bench, IKEA* 129.00
149. *Stockholm armchairs, IKEA (2, each)* 145.00
150. *Sidechairs, IKEA (2, each)* 110.00
151. *Sirlig candelabra, IKEA* 43.00
152. *Lavin lamps with shades, IKEA (2, each)* ... 24.00
153. *Koloss planters, IKEA (3, each)* ..... 26.00, 29.00 and 33.00
154. *Nobel cups and saucers, set of 4, IKEA (2 sets, each)* 14.00
155. *Floor paint, Sherwin-Williams (about 1.5 gals., per gal.)* ..... 16.00 to 23.00



Dining room detail, page 78 (above)

142. *Nacha shelves, IKEA (3, each)* $45.00
143. *Koncis dinnerware sets, IKEA (2, with dinner plates, dessert plates, cups and saucers; each)* 34.00
144. *Bowls, IKEA (8, each)* 8.00
145. *Valor tumblers, IKEA (4 prs., per pr.)* 18.00
146. *Wineglasses, IKEA (4 prs., per pr.)* 24.00



Bedroom, pages 80 and 81 (above)

156. *Stockholm mirror, IKEA* $85.00
157. *Stockholm sidechair, IKEA* 140.00
158. *Tornado lamp, IKEA* 59.00
159. *Amadeus shelf, IKEA* 22.00
160. *Mac chest, IKEA* 155.00
161. *Stockholm headboard and plynth, IKEA (queen)* 310.00
162. *Sultan mattress, IKEA (queen)* 350.00
163. *Emir mattress pad, IKEA* 75.00
164. *Nora quilt, IKEA* 54.00
165. *Snodroppe and Kamomill quilt bags, IKEA (each)* 48.00
166. *Vale pillow forms, IKEA (3, each)* 15.00
167. *Snobb pillow forms, IKEA (2, each)* 9.00
168. *Small pillow forms, IKEA (3, each)* 4.50
169. *Pillow fabrics, IKEA (9 yds., each)* 12.00
170. *Sindal rugs, IKEA (2, each)* 79.00
171. *Ceiling paint, Sherwin-Williams (about 1 gal., per gal.)* ..... 16.00 to 23.00

*ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

STYLE BEAT: THE VANITIES

●*Page 16:* **Chair covered in sheets:** Three Kingdoms by Utica for Stevens, 50-percent Kodel polyester/50-percent combed cotton, blue and white, no-iron percale, $13 per twin flat sheet—J.P. Stevens and Co., Inc. (M), 1185 Sixth Ave., New York 10036. Complete bed ensemble at major department stores. *Top:* **Dressing table,** #FD000, $1,495; **mirror,** #FX000, solid cherry wood, hand rubbed, 5 color washes, $595—Grange (R,M), 831 Madison Ave., New York 10021. **Silver-plated basket,** $625; **Georgian silver bowl,** $1,200; **ivory and crystal scent bottle,** #NM 414, $295; **Victorian powder bowl,** #NM 112, $175—R. Brooke Ltd. (R), 960 Lexington Ave., New York 10021. **Pink and ivory painted wooden stationery box,** $150; **white celidone perfume box,** $295—John Rosselli (R,T), 255 E. 72 St., New York 10021. **Potpourri,** 1/2 pound, $25; **wicker basket** with yarn, Victorian, $25—Cherchez (R), 862 Lexington Ave., New York 10021. **Cut-glass crystal vase with silver rim,** $275; **Aubusson rug,** $4,250—Charlotte Moss & Co. (R), 131 E. 70 St., New York 10021. **Pear perfume bottle,** #91856, 3 inches (75mm), $65; **Raindrop perfume bottle,** #98310, 3-1/2 inches high, 90 mm, $70—Kosta Boda, Sweden (M), 233 West Pkwy., Pompton Plains, NJ 07444, Kosta Boda, Sweden (T), 225 Fifth Ave., New York 10010; available at fine department stores. **Inlaid tortoise and mother-of-pearl hand mirror,** Victorian, $300—Kentshire Galleries (R,T), 37 E. 12 St., New York 10003. *Bottom right:* **Dressing table covered in sheets:** Majorelle by Yves Saint Laurent for Dan River, 50-percent cotton/50-percent polyester Fortrel, 200 thread count, complete bed ensemble available, full, $22—Dan River Home Fashions (M), 111 W. 40 St., New York 10018. **Hand-wrought iron arm chair,** #9280, Mascheroni for Jeffco, $670—Jeffco (M), 1 N. Broadway, White Plains, New York 10601. **Black and jeweled mirror,** wood with cut mirrored glass, Irish, c. 1840, $4,000—Bardith (R), 1015 Madison Ave., New York 10021. **Coco by Chanel perfume,** 1 ounce, $210—Chanel (R), 5 E. 57 St., New York 10022; at fine department stores. **Ivory candlesticks,** $1,050 a pair; **white glass celidone octangle box,** $600—John Rosselli, 255 E. 72 St., New York 10021; **white marble 19th-c. English spaniel,** #3605, $295; **set of faux-ivory dresser pieces,** #7013, $600—John Rosselli (R,T), 523 E. 73 St., New York 10021. **White tassle**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Black crocodile frame,** $350; **gold-washed brass antler frame, Scottish,** $225; black and white hunting engravings, 4, 17th c., $565 each—Charlotte Moss & Co. (R), 131 E. 70 St., New York 10021. **Glass globe watch,** #1236, $1,100, **Victorian ivory and silver card case,** #NM 274E, $325; **mother-of-pearl blotter,** #BH72J, $295; **black and white cachepot,** $110—R. Brooke, Ltd., (R), 960 Lexington Ave., New York 10021. **Diptyque L'ombre Dans L'eau,** $70—Barneys New York (R), Seventh Avenue and 17 Street, New York 10011.

●*Page 17:* **Dressing table covered in sheets:** Devon Court by Martex, a Division of WestPoint Pepperell, 50-percent combed cotton/50-percent Dacron polyester, 180 threads per square inch, complete bed ensemble available, $15 per full sheet flat—WestPoint Pepperell (M), 1221 Avenue of the Americas, New York 10020; available in fine department stores. **Cirque vinyl wallcovering,** pink and white, $27.50 per roll—Laura Ashley (R), 714 Madison Ave., New York 10021; 800-223-6917. **Gilt mirror,** $4,750—Trevor Potts Antiques (R), 1011 Lexington Ave., New York 10021. **Vielles Senteurs douces toilette water,** $22—Barneys New York (R), Seventh Avenue and 17 Street, New York 10011. **Tulip watercolors,** original late 19th c. English, $2,500 each—W. Graham Arader III, 29 E. 72 St., New York 10021. **Aubusson rug,** #3159, 6 feet 9 by 4 feet 9 inches, $22,000—Coury Rugs (R,T), 515 Madison Ave., New York 10022. **Faux-bamboo painted Regency chair,** $5,000 a pair, **blond tortoiseshell Bombay tea caddy,** $4,500—Kentshire Galleries (R,T), 37 E. 12 St., New York 10003. **Large rectangular brass frame with bow,** $265; **Victorian oval frame,** $285; **Redouté rose prints,** $3,100 each; **rosebud candlestick lamps,** pink, $430 a pair, **green moiré pleated lampshades,** $155 each; **dressing table,** 28 by 23 by 45-1/4 inches wide, $1,000; **stool,** 17 by 17 by 20 inches deep, $150—Charlotte Moss & Co. (R), 131 E. 70 St., New York 10021. **Round tray with glass top,** $75—John Rosselli (R,T), 255 E. 72 St., New York 10021. **Ivory hand mirror,** c. 1900, $250; **ivory box,** c. 1920, $250—R. Brooke Ltd. (R), 960 Lexington Ave., New York 10021. *Bottom left:* **Teal glass perfume bottle with white top by Venini,** $99—Avventura (R), 463 Amsterdam Ave., New York 10024. *Below:* **Dressing table full flat sheet,** Frontier by Collier Campbell for Utica by Stevens, $19—J.P. Stevens and Co., Inc. (M), 1185 Sixth Ave., New York 10036. **Mexican iron garden chair,** $285—Zona (R), 97 Greene St., New York 10012. **Candlesticks,** French wrought iron, $80 each—Henri Bendel (R), 10 W. 57 St., New York 10019. **Wood hand mirror,** #3973, $68; **wood comb,** #3977, $20—Museum of Modern Art (R), 11 W. 53 St., New York 10019. **Yellow straw hat,** $170—Whittal and Shon (R), 485 Seventh Ave., 2nd Fl., New York 10018; at fine department stores. **Tweed sisal rug,** #0027—Meridia Meridian (T), PO Box 1071, Syracuse, NY 13201-1071; 800-345-2200. **Small repousé mirror,** $600—Limited Editions (T), 253 E. 72 St., New York 10021. **Yellow and lavender papier-mâché box,** $295; **metal woven vase,** bronze, $225—John Rosselli (R,T), 255 E. 72 St., New York 10021. **Tole birdcage,** #7168, $270—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Shalimar perfume by Guerlain,** $70 per 1/4 ounce—Guerlain Inc. (R), 444 Madison Ave., New York 10022; boutique by mail, 800-882-8820. **Wooden pegs painted white,** 5-peg rack, $17—American Country Collection (R), 620 Cerrillos Rd., Santa Fe, NM 87501; also Albuquerque, NM. **Antique green perfume bottle, yellow clay crock**—Pierre Deux Antiques (R), 367-9 Bleecker St., New York 10014. **Ivory bracelets,** 19th c. $425—Cherchez (R), 862 Lexington Ave., New York 10021. **Miniature basket,** $185—Susan Parrish (R), 390 Bleecker St., New York 10014. **Tortoise frame,** medium size, $250; **Indian scent bottles,** 5, $95 each—R. Brooke Ltd. (R), 960 Lexington Ave., New York 10021. *Far right:* **Pillowcases:** Jardin designed by Albert Sardelli for Wamsutta Home Products, 100-percent cotton supercale, easy care, 200 thread count, $29 a pair—Wamsutta/Pacific Home Products (M), 1285 Avenue of the Americas, New York 10019; at fine department stores. Carnivale by Vohann of California for Fieldcrest, 60-percent cotton/40-percent polyester, 200 thread count, $15 a pair; complete bed ensemble available—Fieldcrest (R), 16 W. 40 St., New York 10018; 800-841-3336. Clemenceau by Givenchy for Martex, a division of WestPoint Pepperell, 50-percent cotton/50-percent polyester, 200 thread count, pillowcases, $27 a pair; complete bed ensemble available—WestPoint Pepperell (M), 1221 Avenue of the Americas, New York 10020; available at fine department stores. Harlequin Rose by Eileen West by Utica for Stevens, 100-percent combed cotton, 200 threat count, $28 a pair; J.P. Stevens & Co. Inc. (M), 1185 Sixth Ave., New York 10036.

GARDEN GUIDE

●*Page 51:* Mail-order companies that offer **cold frames, hot caps, garden blankets and more:** W. Atlee Burpee & Co., 1792 Burpee Bldg., Warminster, PA 18974; 800-888-1447; Gardeners' Supply, 128 Intervale Rd., Burlington, VT 05401; Geo. W. Park Seed Co., Cokesbury Road, Greenwood, SC 29648; Smith &

(Continued on page 132)

Free Coloring Book.



For a free booklet packed with ideas and easy ways to decorate your bath with color, write Kohler Color Coordinates, Dept. 135, Drawer 459, Thiensville, WI 53092. Or call 1-800-772-1814.

KOHLER COLOR COORDINATES™

PRODUCT INFORMATION

(Continued from page 131)

Hawken, 25 Corte Madera, Mill Valley, CA 94941.

INSPIRED REMODELING

●*Page 52:* **Danish mirror**—Florian Papp Antiques (R,T), 962 Madison Ave., New York 10021. **Silver-plated coffee table**—Malmaison Antiques (R,T), 253 E. 74 St., New York 10021. **Chrome swing-arm lamps**—Hansen Lamps (T), 1059 Third Ave., New York 10021. **Pedestal sink and water closet,** St. Thomas-Bostonian; **faucet, tub and shower,** Jado Colonial—Kolson Inc. (R,T), 653 Middle Neck Rd., Great Neck, NY 11023. **Windsor Rose bath linens,** Laura Ashley for J.P. Stevens (R); **white cotton terry robe; Isabelle #K404, taupe chintz for draperies and shower curtains; Florette #K409 taupe chintz, for shower curtain lining; jade chintz for drapery lining; Cirque, #F782, taupe and white striped vinyl wallcovering on walls and ceiling; Isabelle, #K519; plum wallpaper border for ceiling detail; jade gimp trimming on draperies and shower curtain**—Laura Ashley (R), 714 Madison Ave., New York 10021. **Elegance,** marble, #M22AO, Thassos White; **Elegance,** #25AO, Verde Jahan (green)—American Olean Tile (M), 1000 Cannon Ave., Lansdale, PA 19446. **Cornice molding,** #16300, Peyton Randolph House; **chair rail molding,** #16560, Peyton Randolph House—Focal Point Inc. (M), PO Box 93327, Atlanta, GA 30377-0327; 800-662-5550. **Shower curtains and window treatments** sewn by Fleming Hegner Studio, 6026 Monroe Pl., West New York, NJ 07093.

THE PRICE OF STYLE

●*Pages 66 to 69: Designer:* Georgina Fairholme, 185 E. 85 St., New York 10028.

●*Page 65—Bottom left:* **Dining chairs with skirt,** #5552, $388 each—Lee Industries, Inc. (M), PO Box 26, Newton, NC 28658. **Rubans fabric on dining chairs,** $16 per yard—P. Kaufmann (T), 261 Fifth Ave., New York 10016 available at Calico Corners. **Antique pine dining table,** round, c. 1850, $1,000; **blue and green plates** with sponge border and basket of flowers in middle, Portugal, $23 each; **green glasses,** Portugal, $10 each; **blue and white porcelain on wall:** platters (2), #44232764, blue and white Chinese porcelian, $48; ginger jars (2), #41042034; $55 each; small round plate, #41041933, $23; square platter, #42153107, $50—all Macy's (R), 151 W. 34 St., New York 10001. **Blue and white cotton table mat,** Indian hand-block print, $5.50 each; **blue and white Indian hand-block print napkins,** $5.50 each—Handblock (R), 487 Columbus Ave., New York 10024. **Painted checkered floor, painted finials and rods**—Judy Boughrum, Finishing Touches, 45 Heather Dr., New Canaan, CT 06840. **Curtain rods,** $62—The Lumber Store (R) 71 Eighth Ave., New York 10014. **Red ribbon for curtain and chair trim,** $3 per yard—Hyman Hendler & Sons (M), 67 W. 38 St., New York 10018. **Panache white cotton curtain fabric,** $19.30 per yard—Waverly (R,T), 79 Madison Ave., New York 10016.

●*Pages 66 and 67:* **Two skirted slipper chairs,** #5039, 31 by 26 by 35 inches deep, Knox fabric, $608 each; **2 chaises,** #7900, 34 by 68 by 34 inches deep, left and right curve, Veronica fabric, $1,068 each—all Lee Industries, Inc. (M), PO Box 26, Newton, NC 28658. **Doeskin cotton chintz on colored sofa pillows,** $18 per yard—Covington (T), 267 Fifth Ave., New York 10016. **Pillow forms,** $16.25, ABC Linen (R), 888 Broadway, New York 10003. **Needlepoint pillows,** $65 each—Jenny B. Goode (R), 1194 Lexington Ave., New York 10028. **Blue and white porcelain garden seat,** $450—Paul Hanson (M), 610 Commercial Ave., Carlstadt, NJ 07072. **Red and black Edwardian lamp table,** #889-2, $445; **painted wooden melon,** #106, $120—Sarreid (M), Airport Road, PO Box 3548, Wilson, NC 27895. **Chinese blue and white lamp with shade,** $350; 17-inch white lampshade, $69; **brass floor lamp with movable** arm, $235—Oriental Lamp Shade Co., Inc. (R,T), 816 Lexington Ave., New York 10021, 223 W. 79 St., New York 10024. **Painted solid teakwood table,** 42 inches sq[illegible], $2,085—The Phillips collection (R), 649 Morgan [illegible], Brooklyn, NY 11222. **Chinese red paint** [illegible] **tabl**[illegible], #931 flat oil/alkyd, $10 per quart—Benjamin Moo[illegible] & Co. (MO, 51 Chestnut Ridge Rd., Montvale, NJ 07645-1862. **Hand-colored etching,** #GRF-0729a, 40-1/2 by 33-1/2 inches, $500—The John Richard Collection (T), Highway 82 Bypass, PO Box 1099, Greenwood, MS 38930. **Tall blue and white urns,** $45 and $75; **covered jars,** #4595463, $50; **round plates,** $23; **small dark blue ginger jar,** #46609199, $25; **oval platter,** #44232764, $48; **large lidded jars,** #45959096, $55—Macy's (R), 151 W. 34 St., New York 10001. **Dutch blue paint for walls, floor diamonds and curtain rods,** #2100, $19 per gallon—Pittsburgh Paints (M), PPG Pl., Pittsburgh, PA 15272. **Floor paint,** #204-01; OW-63, $17 per gallon—Benjamin Moore & Co., (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645-1862.

●*Pages 68 and 69:* **Pillow shams,** 20 inches square, $49.50 and $69.50; **2 asparagus majolica plates,** $25 each—Jenny B. Goode (R), 1194 Lexington Ave., New York 10028. **Grandmother's Flower Garden quilt,** 85 by 104 inches, $1,100, c. 1930—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. Bedside tables painted by Judy Boughrum, found pieces. **Red Italian tole lamp, $320,** 16-inch flared lampshade—Oriental Lamp Shade Co. Inc. (R), 816 Lexington Ave., New York 10021, 223 W. 79 St., New York 10024. **Pencil set,** $21; **memo pad,** $15—The Mediterranean Shop (R), 876 Madison Ave., New York 10021. *On brown dresser:* **Antique linen tray cloth,** $42—Transatlantiques (R), Court Road, Bedford Village, NY 10506. **Framed fruit lithographs,** with handmade mat designs, 8, $229 each—The John Richard Collection, Highway 82 Bypass, PO Box 1099, Greenwood, MS 38930. **Oleander fabric for curtains, bed skirt, headboard, vanity,** $48 per yard; **Orleans fabric on chair and ottoman,** $36 per yard—Brunschwig & Fils, at: AMS, 289 Greenwich Ave., Greenwich, CT 06830. **Painted vanity mirror,** 3 drawers, 23-1/2 by 17 by 8 inches deep, mahogany only, $119—The Bombay Company, PO Box 161009, Fort Worth, TX 76161-1009. **Fluted ball lamp with moss green shade,** #9053, $195—Sarreid (M), Airport Rd., PO Box 3548, Wilson, NC 27895. **Paper-covered box,** $60—The Mediterranean Shop (R), 876 Madison Ave., New York 10021. **Parfait custom braided area rug,** 1,000—Capel, Inc. (M), available at ABC International Design Rugs, 888 Broadway, New York 10003. **Drape table,** $175—Minic Custom Woodwork (M), 524 E. 117 St., New York 10035. **Paint for trim,** PR-41, $22 per gallon—Benjamin Moore Co., 51 Chestnut Ridge Rd., Montvale, NJ 07645-1862.

●*Pages 70 to 75: Decorator:* Barbara Ostrom Associates, Inc., 1 International Blvd., Suite 209, Mahwah, NJ 07495-0009. *Architect:* David Galler Associates, Inc., 36 Glen Ave., Newton Center, MA 02159. *Builder:* Mainstay Inc., PO Box 33, Cross River, NY 10518.

●*Pages 70 and 71:* **American Digest wicker love seat,** #4010-33, 59 by 33 by 32-1/2 inches deep, shutter-green finish, $1,321 COM; **American Digest wicker stool,** #4015-88, 12-1/2 by 14-1/2 by 14-1/2 inches, shutter-green finish, $270 COM; **American Digest cocktail table,** #4130-62, 18 by 48 by 32 inches, Antique red finish, $661 COM; **American Digest Texas wing chair with shirred skirt,** #4738-26, 42 by 32-1/2 by 29-1/2 inches deep, $894 COM—Hickory Chair Co. (M), PO Box 2147, Dept. 89HB14, Hickory, NC 28603. **Rose Cottage floral fabric** [illegible] **wicker,** 90-percent cotton/10-percent linen, 54 inches wide, fresco blue, $17 per yard; **Park Avenue striped fabric,** 100-percent cotton, 54 inches wide, raspberry, $16 per yard; **Fifth Avenue striped fabric on love seat pillows,** 90-percent cotton/10-percent linen, sage, $17 per yard—P. Kaufmann (T), 261 Fifth Ave., New York 10016, available at Calico Corners. **Four Square check fabric on chair,** 55-percent cotton/31-percent viscose/14-percent linen, rose, $26 per yard—Waverly (T), 79 Madison Ave., New York 10016. **Sofa,** #164-82, 31 by 90 by 36 inches deep, $1,667 COM—HTB/Lane (M), PO Box 849, Conover, NC 28613. **Erin fabric on sofa,** 51-percent linen/49-percent cotton, 54 inches wide, sea mist, $16 per yard—Anju Woodridge Fabrics (T), 295 Fifth Ave., New York 10016. **Swedish armchair,** $680—Jeffco (M), 1 N. Broadway, White Plains, NY 10601. **Wicker side table,** #941022, 26 by 29 by 23 inches deep, bark, $480—Venture (M), PO Box 1029, Conover, NC 28613. **Candlestick table,** #430625, 26 by 21-1/2-inch diameter, $99; **green ceramic plate,** #368105, $25—Conran's (R), select stores including Plaza at King of Prussia, King of Prussia, PA 19406. **Wrought-iron floor lamp,** #5203, 60 inches high, $130—Alsy Corporation (M), 15 E. 26 St., New York 10010. **Striped Americana cotton rugs,** #11971622, 5 by 8 feet, $99 each—ABC International Design Rugs, (R), 19 Street and Broadway, New York 10003. **Metal table lamp,** #33524, $60—Sears Roebuck & Co. (R), nearest store. Mirror made out of wood molding, $4.60 per foot. Mirror glass, $200. Curtain poles, 2-1/2-inch diameter, with turn-backs, finials, supports, $70—Kirsch (M), 309 N. Prospect St., Sturgis, MI 49091, 800-528-1407. Quilt, wood horse, andirons, pictures, all, owner's own.

●*Page 72—Top left:* **Kit for making folding screen** (excluding plywood panels and paint), $60—Adventures in Crafts Studio (MO), Dept. AUS, PO Box 6058, Yorkville Station, NY 10128. **Book of Audubon birds for decoupage,** $4.95—Dover Publications, Inc., 31 E. 2 St., Mineola, NY 11501; 800-223-3130 or 800-642-6226 (NYC); mail-order only. *Right:* **Isabelle yellow lamp,** $60; painted wood birdhouse, $30—Conran's (R), select stores.

●*Page 73:* **Parlor square-back armchairs,** #742022, 36 by 24 by 23, honey, $296 each—Palecek (M), PO Box 225, Station A, Richmond, CA 94808. **Wrought-iron candelabra,** $395—Stone County Ironworks (M), HC73 Box 427, Mountainview, AR 72560. **Matchstick blinds,** $15.50 each—Azuma (R), 666 Lexington Ave., New York 10022. **Sarabande tablecloth,** ivory, $20 per yard; **Intermezzo chair cushion fabric,** green, $20 per yard—Fabriyaz (M), 41 Madison Ave., New York 10010. **Green woven-ceramic tea service:** pot, $37.50; **creamer,** $20; **sugar,** $22.50; **cup and saucer,** $15; **dessert plate,** $12.50—Gear (R), 110 Seventh Ave., New York 10011. **Green ceramic cake stand,** $49—ABC Linens (R), 888 Broadway, New York 10003. **Trompe l'oeil trellis and birds** painted by Kathleen Deyo, Illusions/Decorative Painting, 42 Horsechestnut Rd., Briarcliff Manor, NY 10510.

●*Pages 74 and 75:* Millwood **Creek pine pencil-post bed** (canopy available), $480—Broyhill Furniture (M), Broyhill Park, Lenoir, NC 28633; 800-635-2384. **Cottage Treasures dresser,** #801-24-01, 30 by 40 by 19 inches deep, Bisque finish, $442—Stanley Furniture (M), PO Box 30, Stanleytown, VA 21468. **Classic Impressions metal table,** #16032R, 30-inch diameter, $300; **metal chair,** #160/OR, Old Iron finish, $200—The Woodard Co. (M), 317 South Elm St., Owosso, MI 48867. **Green-painted side table,** $80—Wesson trading Co. (M), 205-B, Bell Pl., Woodstock, CA 30188. **Wicker armchair,** #813509, 40 inches high, 26 inches deep, $120; **wicker side table,** #813511, 22-1/2 inches high, 18-inch diameter, $70; **wicker mirror,** #812649, 29 by 19 inches wide, $40—Pier 1 Imports (R), 301 Commerce St., Suite 600, Fort Worth, TX 76161-0020. **Blue table lamp,** #495654, $85; **yellow cotton runners,** #421111, 30 by 96 inches, $33 each; **Blue Denmark coffee cup/saucer,** $8—Conran's (R), select stores, including Plaza at King of Prussia, King of Prussia, PA 19406. **Stripe by Sparkles wallpaper,** Flower Pavillion Collection #JK-117, $16 per roll—Sun-Tex Wallcoverings (M), Columbus Coated Fabrics, 1280 N. Grant Ave., Columbus, OH 43201. **Pewter-look lamp,** #9038, 33 inches high, $252—Ainsley Lamps (M), 1099 Flushing Ave., Brooklyn, NY 11237. **Charlotte bed linens:** bed ruffle, $131.50; rectangular ruffle pillow, $33; standard pillowcase, $47.50 per pair; cafe curtain, $35.50 each; Laurnier neck roll, $35—Rue de France (R), 78 Thames St., Newport, RI 02840. **Alexandria fabric on duvet and curtains,** 100-percent cotton, multi, $16 per yard; **Fifth Avenue fabric on wicker chair cushion,** 90-percent cotton/10-percent linen, pink blush, $17 per yard—P. Kaufmann (T), 261 Fifth Ave., New York 10016, available at Calico Corners. **Marengo dressing table cover,** 51-percent linen/49-percent cotton, tea rose, $22 per yard—Covington Fabrics Corp. (T), 267 Fifth Ave., New York 10016. **Ticking Stripe by Laura Ashley for Stevens sheets:** queen flat and fitted, $28; pillowcases, $18 per pair—J.P. Stevens (M), 1185 Avenue of Americas, New York 10036. **Terra-cotta candlesticks with shade,** $25—Pottery Barn (R), PO Box 7044, San Francisco, CA 94120; **gauze for bed hanging,** $1 per yard—Rose Brand Textile Fabrics (R), 517 W. 35 St., 3rd fl., New York 10001; **fringe,** $1 per yard—K. Trimming (R), 519 Broadway, New York 10012; **muslin for slipcovers,** $2.50 per yard—Fabric Warehouse (R), 406 Broadway, New York 10013; **curtain rods,** $40 each—The Lumber Store (R), 71 Eighth Ave., New York 10014; **Fantasy box** by June Fette, $60—June Fette Designs (R), 37 Old Boonton Rd., Denville, NJ 07834. Quilts, slipcovered chairs, lace runner on dressing table, trunk,

white pitcher; all, owner's own.

●*Pages 76 to 81: Designer:* P.J. Wheeler Associates, 47 Gray St., Boston, MA 02116. All merchandise, IKEA, PENNSYLVANIA Inc., Plymouth Meeting Mall, Plymouth Meeting, PA 19462. IKEA, Virginia; IKEA, Baltimore.

●*Pages 76 and 77:* **Delsbro sofa,** 68-3/4 by 31 by 31-1/2 inches high, blue and white, $275; **Stockholm coffee table,** $175; **Linde armchair,** $28-1/2 by 32-1/4 by 34-1/2 inches high, white, $275; **Fisko bench,** 45 by 18-1/2 by 18-1/2 inches high, $195; **Sav blanket,** blue and white, $27; **Amadeus 2-drawer box,** $26; **Nibs curtains kit** (comes with fabric and 2 omkrets), 39-1/2 by 314 inches long, $59; **Fylke side table,** 16-3/4 by 16-3/4 by 15 inches high, $28; **Lack shelf,** 43-1/2 inches long, white, $34; **Floor** painted in marble design and fireplace checkerboard by Jeannette Lazarus—M.L. McDonald, 50 Acton St., Watertown, MA 02172. **Paint for ceiling, floor and fireplace,** Pro-Mar® 400 latex flat wall paint, $16 per gallon; Pro-Mar® 400 latex eg-shel enamel, $17 per gallon; Pro-Mar® 400 alkyd flat wall paint, $23 per gallon; Classic® 99 latex semi-gloss enamel, $21 per gallon; all Sherwin-Williams (M) Stores Group, c/o Robert Silverman Co., 1375 Euclid Ave., Cleveland, OH 44115.

●*Pages 78 and 79:* **White Koloss planter,** 15-1/2 inches wide, $33; **Lavin wall lamps with shades,** white, $24 each; **Stockholm dining table,** 59-3/4 by 38-1/2 by 28-1/2 inches high (comes with a leaf) $320; **Forsmo bench,** 63-3/4 by 20-1/2 by 31-1/2 inches high, $129; **Stockholm armchairs,** $145 each; **Stockholm side chairs,** $110 each; **Sirlig candelabra,** $43; **Nacha wall shelves,** $45 each; *in shelves:* **Koloss planters,** white, 13-3/4 inch, $29, 11 inch, $26; **Nobel cups and saucers,** $14 each; **Koncis dinnerware set,** 16 pieces, including cups, saucers, dinner plates, dessert plates, $34; **white bowls,** $8 each. *Lower left:* **Valor tumblers,** $18 a pair; **red wineglass,** $24 a pair. **Floor checkerboard** painted by Jeannette Lazarus. **Floor paint,** Sherwin-Williams.

●*Pages 80 and 81:* **Stockholm mirror,** 53 by 21-1/2 inches, $85; **Stockholm sidechair,** $84; **chrome Tornado lamp,** $59; **Amadeus natural shelf,** 47 inches, $22; **Mac 6-drawer chest,** 14-3/4 by 15-1/2 by 42-3/4 inches high, $155; **Stockholm headboard and plynth,** queen bed, $310; **Sultan mattress,** $350; **Nora quilt** (inside duvet cover), 84-1/2 by 78-1/2 inches, $54; **Snodroppe quilt bag** (duvet cover), 59 by 82-1/2 inches, $48; **Kamomill quilt bag (duvet cover),** 86-1/2 by 82-1/2 inches, blue, $48; **Vale pillow form,** 28-1/4 inches square, $15; **Snobb Standard pillow forms,** $9; **Kamomill pillow fabric,** blue, $12 per yard; **Rakel stripe fabric,** $12 per yard; **small pillow form,** square, $4.50; **Sindal rag rug,** blue, $79. **Ceiling** stippled by Jeannette Lazarus—M.L. McDonald, 50 Acton St., Watertown, MA 02172. **Ceiling paint,** Sherwin-Williams.

ONE OF A KIND

●*Pages 84 and 85:* **Wave sofa** by Zanotta—I.C.F. (R,T), 30-20 Thompson Ave., Long Island City, NY 11793. **Flowers** by Ambrogio Crostil—Oltreil Jardino, Varese, Italy. **Dan Friedman fountain lamp**—Art et Industrie Gallery (R,T), 106 Spring St., New York 10012.

●*Page 87:* **Roger Selden sculptures**—Galleria del Naviglio, via Manzoni, Milan, Italy.

●*Page 89:* **Chaise** by Toshiyuki Kita—Atelier International (T), 30-20 Thompson St., Long Island City, NY 11101. **Pig chair**—Dodo (R), Corso Garibaldi, Milan, Italy. **Dan Friedman screen**—Art et Industrie Gallery (R,T), 106 Spring St., New York 10012.

A ROOM OF HER OWN

●*Pages 90 to 93: Designer:* Paul Leonard, Paul Leonard Design, PO Box 150, Washington Depot, CT 06894. **Wallpaper:** Leafy, #W57-71, celadon; Gothic, #W59-71, celadon; **fabrics:** Washington Square, #1651-1, ecru; Glenshaw, #1525-1, green/pink; Dario, #1674-1, multi/beige; Summer Hollyhocks, #CS 5973, pink on pale gold; La Croix, #1638-1—Fonthill, Ltd., 979 Third Ave., New York 10022. **Anaglypta® wallcovering on ceiling and walls**—Joseph Blumenthal & Co., (T), 979 Third Ave., New York 10022. Valerie Leonard Designs—Arabella Trading Co. (M), 517 E. Paces Ferry Rd., Atlanta, GA 30305. **Pine and wicker furniture**—Don Linsley Antiques, Route 202, Litchfield, CT 06759. **Other furniture**—Paul Leonard Design, PO Box 150, Washington Depot, CT 06794. **Custom rugs**—Missy Stevens, Washington, CT. **Accessories**—Ann Morris Antiques (R), 239 E. 60 St., New York 10022; Antiques and Design, Route 202, Bantam, CT 06750. **Upholstery**—Peter Allen, Allyn Rd., Cornwall, CT 06756. **Slipcovers and curtains**—Creations by Cindy (R), Norfolk Road, Litchfield, CT 06759. Wallpaper installation: Put Upps, 100 Carriage Dr., Southbury, CT 06488. **Special floor painting**—Leslie Millhun, Moira Kelly, PO Box 362, Kent, CT 06757. **Contained gardens**—Tina and Michael Dodge, Windy Ridge Road, Warren, CT 06754. **Flowers**—Connecticut Cut Flower, Vanderpoel Ave., Bantam, CT 06750. **Special carpentry**—Fred Singer, 266 Candlewood Lake Rd. North, New Milford, CT 06776. Paintings and drawings by Margarett Sargent, courtesy of Honor Moore, Kent, Conn.

BEST-DRESSED WINDOWS

●*Pages 94 and 95—Top left:* **Fabric, #39490, in primary bedroom suite #2; fringe,** #903051—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Lining,** #911—Cowtan & Tout (T), 979 Third Ave., New York 10022. **Rope,** #C244-7—Scalamandre (T), 950 Third Ave., New York 10022. *Center:* **Fabric, #98225-1, in guest bedroom,** #25-027; **tassles,** #T2300xxx; **fringe,** #248-49; **braid,** #V3-8—Scalamandre (T), 950 Third Ave., New York 10022. **Trim,** #89K108—Schumacher (T), 939 Third Ave., New York 10022. *Top right:* **Fabric, #764205, in the blue dining room**—Lee Jofa (T), 979 Third Ave., New York 10022. **Fringe,** 248-49; **braid,** #V3-8—Scalamandre (T), 950 Third Ave., New York 10022. **Cording,** #T1201-103, T1201-157—Clarence House (T), 979 Third Ave., New York 10022. *Bottom right:* **Fabric, #3845, in the Dillon drawing room; rope,** #804—Cowtan & Tout (T), 979 Third Ave., New York 10022. **Braid,** #9008-13—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Tassels,** special order—Scalamandre (T), 950 Third Ave., New York 10022. Pelmut is hand carved.

●*Pages 96 and 97—Left:* **Saint James Stripe fabric,** #89M773-53, buttercup, in The Lincoln Room—Schumacher (T), 979 Third Ave., New York 10022. **Sheers,** #843025, cream voile—Lee Jofa (T), 979 Third Ave., New York 10022. *Top:* **Aurora swags, #97433-1, in dining room**; S[illegible]e (T), 950 Third Ave., New York 10022. **Curtains,** #5001-2—Rose Cummings (T), 232 E. 59 St., New York 10022. *Top right:* **Face fabric,** #32231 2.0 **in primary suite bedroom #1; fringe,** #FF5048-01 **cording,** #T1202-153 and #T1201-157—Clarence H[illegible] (T), 979 Third Ave., New York 10022. **Curtain border,** #6146201 **braid,** #90416-0. **lining fabric,** #62707—Brunschwig & Fils (T), 979 Third Ave., New York 10022. *Middle right:* **Fabrics in the primary suite sitting room**—#6004.16, yellow, and #34510.00.5013, rose—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Braid,** #7295, **fringe,** #7295, **tassels,** #T2711—Scalamandre (T), 950 Third Ave., New York 10022. *Bottom left:* **Andre Bon Josephine Damask,** #215310—Andre Bon (T), 979 Third Ave., New York 10022. **Satin Stripe sheers,** #3153, [illegible]—Lee Jofa (T), 979 Third Ave., New York 10022. *Bottom right:* **Quadrille Astor, in the Curio Room,** #186[illegible]—Quadrille (T), 979 Third Ave., New York 10022. **Sheers fabric,** #Fe249A-2, S[illegible]/c (T), 950 Third Ave., New York 10022.

THE HOUSE OF TWO GABLES

●*Pages 98 to 103: Architect:* Oliver Cope, 109 W. 17 St., New York 10011. Crowfield, Boston Neck Rd., Saunderstown, RI 02874. Landscape architects: Francis T.P. Plimpton, Susan W. Plimpton, Plimpton Associates, Pojac Pt., North Kingstown, RI 02852. General contractor: M.F. Smith Associates, 77 Narragansett Ave., Jamestown, RI 02835. Square footage: 3,400. Size of lot: 8 acres. Structure: [illegible] foundation, wood framing. Exterior building materials: red cedar shingles. Roof: red cedar shingles. Floor: red oak, slate, ceramic tile. **Electrical installation:** J.E.M. Electric and Security System, North Kingstown, RI 02852. **Plumbing**—J-B Plumbing, 26 Douglas St., Jamestown, RI 02835. **Painting**—Heritage Painting, 29 Frigate St., Jamestown, RI 02835. **Woodwork for arched door**—Ted Seymour (M), Woodcrafts of Wickford, 154 West Main St., Wickford, RI 02852. **Custom-made doors**—Horner Millwork (M), 1255 G A.R. Hwy., Rt. 6, Som-

(Continued on page 134)





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PRODUCT INFORMATION

(Continued from page 133)

erset, MA 02726. **Paints/stains**—Benjamin Moore (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645-1862; Pratt & Lambert Inc. (M), PO Box 22, Buffalo, NY 14240. **Insulation:** batt insulation for ceilings and walls—Owens Corning (M), Fiberglass Tower, Toledo, OH 43659. **Thermax High-R rigid insulation for ceilings**—Celotex (M), PO Box 22602, Tampa, FL 33622. **Styrofoam below concrete slab in basement**—Styrofoam (M), Dow Chemical Corp., 2020 Willard H. Dow Center, Midland, MI 48674. **Windows**—Marvin Windows (M), PO Box 100, Warroad, MN 56763. **Doors**—Brockway Smith Co. (M), 146 Dascomb Rd., Andover, MA 01810. **Recessed lighting fixtures**—Lightolier (T), 1071 Avenue of Americas, New York 10018. **Hardware**—Schlage (M), 2401 Bayshore Blvd., San Francisco, CA 94134. **Fireplace,** French Creek granite—Providence Granite Co., Box 297, Peacedale, RI 02883. **Electric thermal storage heating system**—Stiebel-Eltron (M), through MacDonald-Wadman Co. Inc. (M), 171 Reservoir St., PO Box 203, Needham Heights, MA 02194.

● *Pages 100 and 101:* **Rag rug,** #205, 9 by 12 feet—The Weaver's Corner, Inc. (M), 1406 E. Spring St., New Albany, IN 47150. **Peli slipcover fabric,** #11146/Azure 55, 51 inches wide—Manuel Canovas (T), 979 Third Ave., New York 10022. **Mercury-glass vases**—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Neoclassical mirror,** $850; **French sandstone clock case,** $550; **finials,** $250 per pair—R. Kazarian Antiques (R), 35 Franklin St., Newport, RI 02840.

● *Pages 102 and 103—Top left:* **Small Orchard hand-hooked rug,** 36 by 53 inches, $925—Mabel's (R), 849 Madison Ave., New York 10021. **Bourbon Rose, F34/05, chaise and pillow fabric,** 54 inches wide, cotton/linen—Osborne & Little (T), 979 Third Ave., New York 10022. **Tôle plant stand, lamp, crystal ball on stand**—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Green glass vase**—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Pastel green mohair throw with ribbons,** handwoven—Joss (R), 123 Prince St., Soho, New York 10012; Copley Pl., 100 Huntington Ave., Boston, MA 02116.

ROSES AMONG THE CABBAGES

● *Pages 104 to 107:* **See collections:** All plant varieties mentioned available mail-order from W. Atlee Burpee & Company, 300 Park Ave., Warminster, PA 18974; 800-888-1447. **Garden of Annual Everlastings,** #B-47944 C., includes 6 packets of seeds, 8 preprinted markers, planting instructions, garden plan; $10.95 plus $1.50 shipping and handling. **Garden of Perennial Everlastings,** #B-22418 C., plant list: 3 Achillea filipendula, 6 Festuca Blue Fescue, 3 Gypsophila Early Snowball, 3 Physalia (Chinese lantern), 3 Salvia Superba, 3 Sedum Autumn Joy, 3 Statice Dumosa; 24 plants, $39 plus $3.75 shipping and handling. **Carefree Garden,** #B-47563 C., package includes seeds for cleome, cornflower, cosmos, marigold, nasturtium and zinnias for a 13-by-5-foot garden, $6.95 plus $1.25 shipping and handling. **Best Vegetable Garden,** #B-27854, includes outstanding varieties of Burpee's finest vegetables; some seeds have to be started indoors; seed list: broccoli, Green Goliath; bush bean, Tenderpod; carrot, Toudo Hybrid; cauliflower, Early White Hybrid; cucumber, Burpee Hybrid II; eggplant, Burpee Hybrid; marigold, Fireworks Hybrid, mixed colors; pepper (sweet), Crispy Hybrid; snap pea, Snappy; tomato, Lady Luck Hybrid; zucchini, Burpee Hybrid; enough seeds for a 20-by-25-foot garden, $14.95 plus $1.50 shipping and handling. **Vegetable Fertilizer (17-23-6):** B-83394, 2-lb. container, enough for 100 sq. ft., $2.99 plus $1.25 shipping and handling; B-85217, 10-lb. bag, enough for 550 sq. ft., $7.99 plus $1.25 shipping and handling.

ENTERTAINING PLUS

● *Page 111:* Sue Fisher King Company (R), 3075 Sacramento St., San Francisco, CA 94115. **Terra-cotta Bianchini Table,** $1,800; **reproduction hand-painted chest of drawers,** $5,000; **Anichini gold paisley napkins,** $20 each; **Etro paisley pillows,** $60 to $95; **small column candle holder,** $42; **medium column candle holder,** $55; **large column candle holder,** $65; **wineglasses,** $20 each; **Patino Wolf flatware and serving pieces,** $80 a place setting; **Este gold/pumpkin sponged service plates,** $32; **blue-rimmed angel soup plates,** $42; **serving plates with different rims,** $60 each; all, Sue Fisher King Company. **Wicker bistro chairs,** #740122, $248 each—Palecek (M), PO Box 225, Station A, Richmond, CA 94808; write for nearest store. **Dinner**—Let's Eat (R), 1 Blackfield Rd., Cove Shopping Center, Tiburon, CA 94920. **Tart**—Sweet Things (R), 1 Blackfield Rd., Cove Shopping Center, Tiburon, CA 94920. **Flowers**—Eric N. Cogswell (R), 129 Baker St., San Francisco, CA 94117.

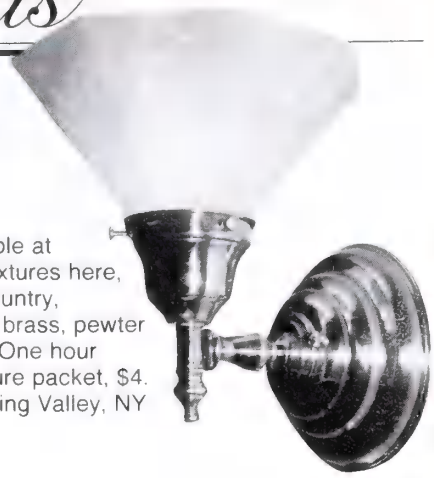
WINE AND GOOD SPIRITS

● *Page 116—Top left:* **Red and white 10-inch square aperitif napkins,** Bebe's Table—Bebe Winkler Interior Design (R), 135 E. 55 St., New York 10022, at Henri Bendel, New York, Stanley Korscak, Dallas, and Jordan Marsh, Boston. **Hand-scalloped cocktail napkins in assorted prints,** $12 each—D. Porthault & Co. (R), 18 E. 69 St., New York 10021. **Hand-painted confetti cocktail napkins,** set of 6, $72—Thaxton & Co. (R), 780 Madison Ave., New York 10021. **Oversize cotton napkins,** striped and polka dot, $3.50 each—La Serviette (M), available at Kitchen Classics (R), Main St., Bridgehampton, New York 11932. **Vintage (white) cocktail napkins** (from the '20s), sets of 4 to 8 pieces, $30 to $50 per set—Cachet (R), c/o Judy Rosley, 200 E. 74 St., New York 10021. *Right:* **Silver-plated grape shears,** $100—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019. **Lalique Borgueil decanter**—Jacques Jugeat, Inc. (M); Lalique Boutique (R), 680 Madison Ave., New York 10021. **Prelude liqueur glass**—Orrefors Crystal Gallery (T), 58 E. 57 St., New York 10022. **Champagne glass**—Hutschenreuther (T), 41 Madison Ave., New York 10010. **English sterling-silver teapot,** $3,850; **creamer,** $850—James Robinson Inc. (R), 15 E. 57 St., New York 10022. **Sterling-silver Art Deco tea strainer,** $18; **Delphic teaspoon,** $54—Thaxton & Co. (R), 780 Madison Ave., New York 10021. **Haviland Limoges tea cup and saucer,** $51—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019. *Bottom left:* **Hoya prismatic Champagne glass**—The Hoya Crystal Gallery (T), 450 Park Ave., New York 10022. **Baccarat Harcourt cordial**—Baccarat Inc. (T), 11 E. 26 St., New York 10010. **Littalia Arkipegio cordial glass,** $25 each—Littalia USA (T), 225 Fifth Ave., New York 10010. ■

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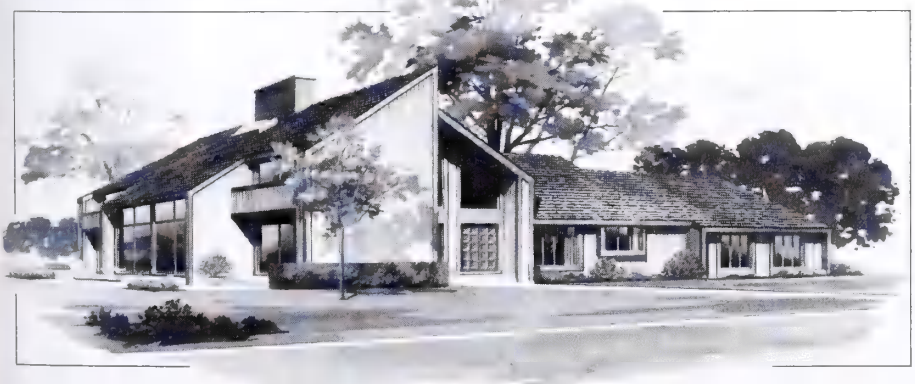


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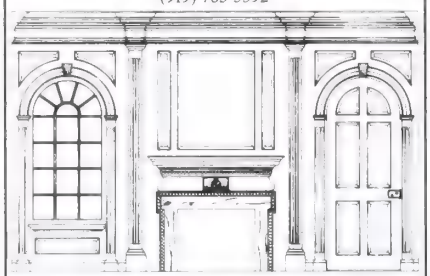
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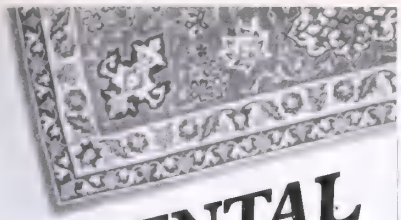
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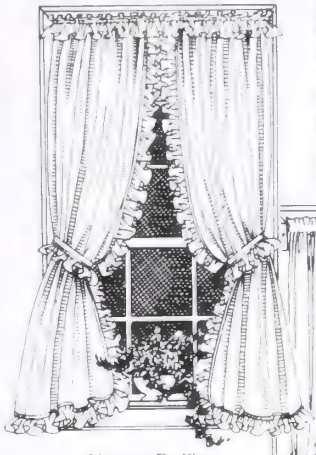


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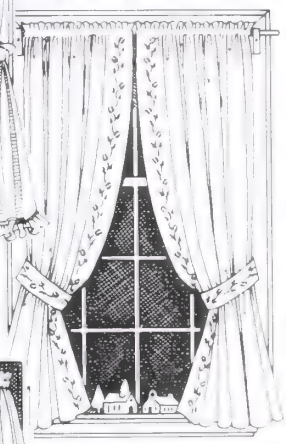
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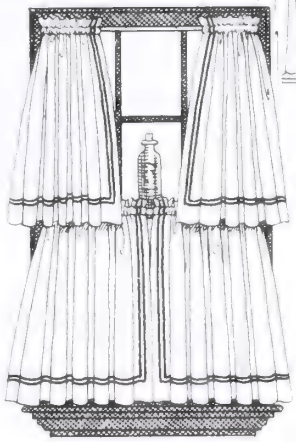
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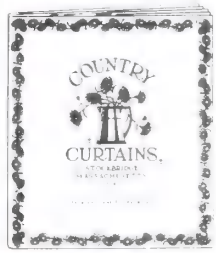
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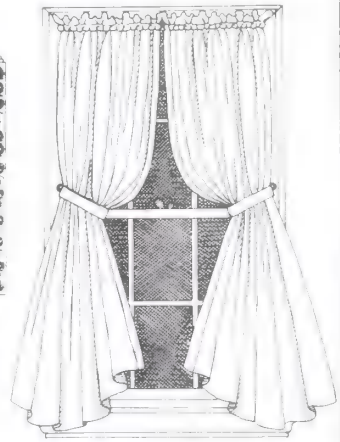


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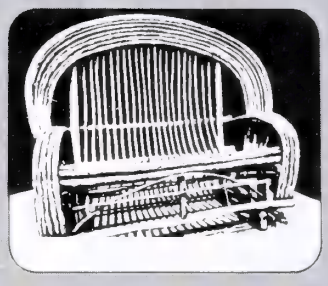
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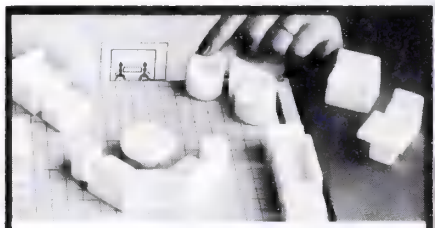


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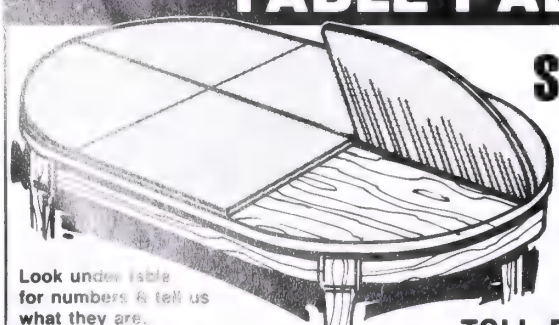
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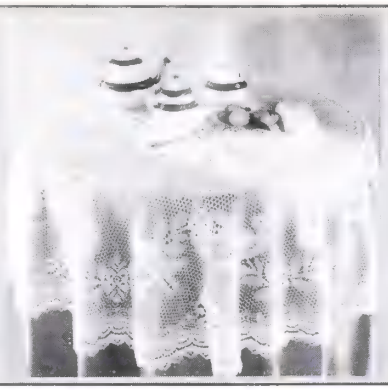
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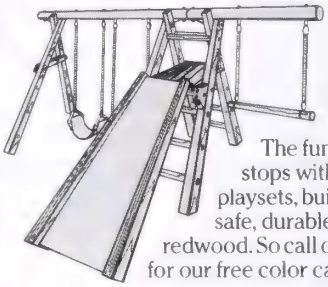
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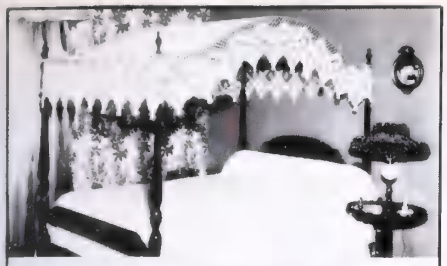


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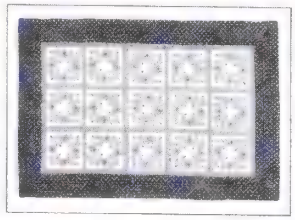
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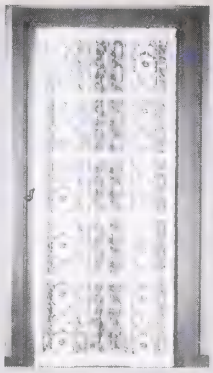
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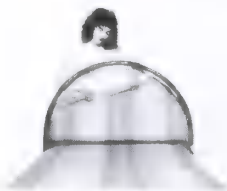
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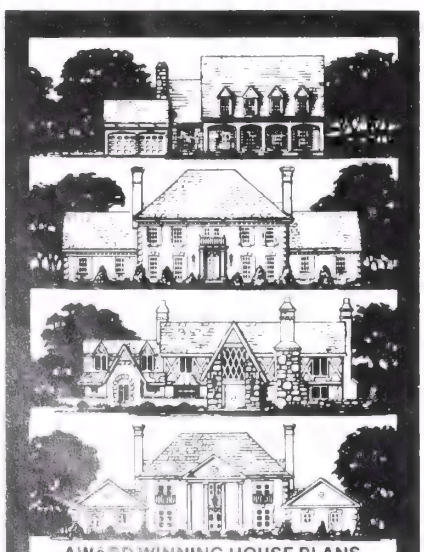


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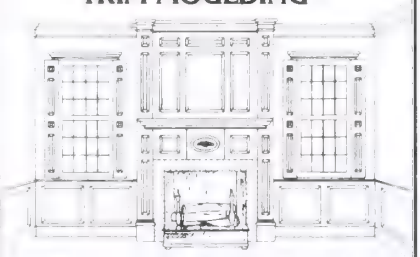
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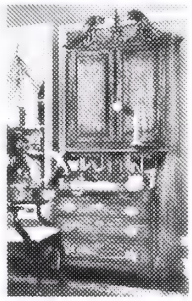
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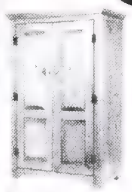
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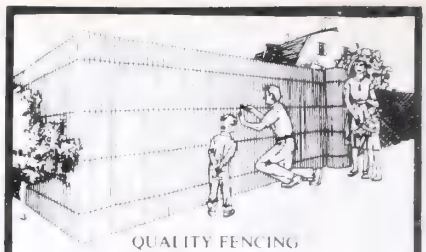
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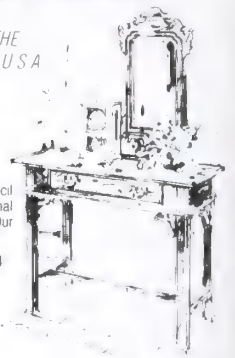


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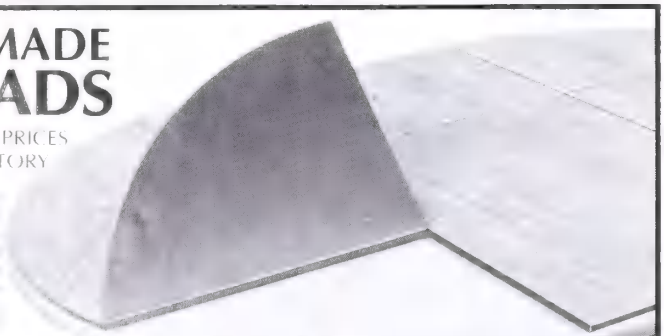
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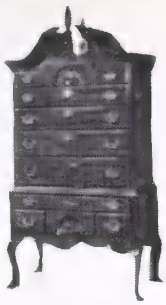
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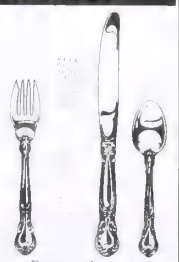
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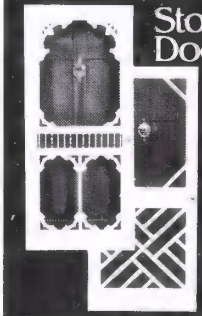
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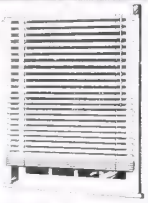
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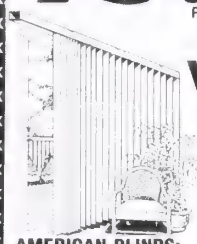
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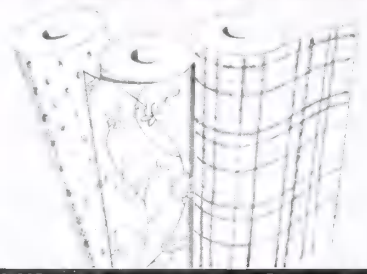
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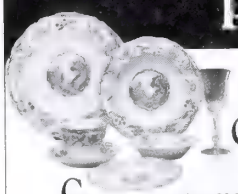


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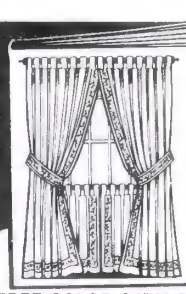
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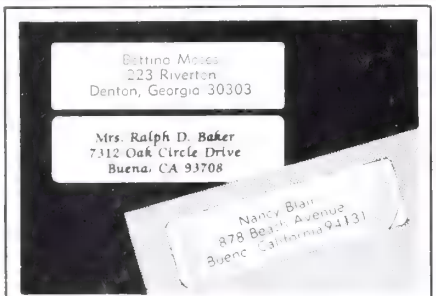
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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

☐ **This china house stands 7 inches tall. Its windows and chimney are in realistic colors. The entire house lifts off the base. Did it have a use or was it decorative? —T.J.M., Toms River, N.J.**



Miniature ceramic houses are popular collectibles today. In the early 19th century, the small houses were not only decorative but useful, too. Some were candlesticks, banks or holders for the paper twists used to light fires, but most were pastille burners. In those days, homes were filled with odors. Garbage was dumped in the yard; food storage was limited, so meat often spoiled; and animals lived near the house. Perfumes were used to cover the unpleasant smells. Pastilles were small cones of compressed herbs. They were put inside the ceramic house and ignited, and the sweet-smelling smoke drifted out of the chimney and windows. More than 20 English factories made this type of burner from 1810 to 1820, including important potteries like Minton, Coalport and Spode. Unmarked examples are often called "Rockingham type," although they were probably not made by the Rockingham factory. A cottage from about 1810 is worth $250 to $600.

☐ **Tell me about my chest. What is it worth? It is made of green painted wood and stands 36 inches tall. —R.S., Portland, Maine**



Small wooden chests of drawers like yours were the popular form of spice container in the 1820s. In the days before refrigerators and freezers, fresh produce was available only during the growing season. The rest of the year, people had basically home-canned foods, root vegetables and smoked meat to choose from. To make this food palatable, it was necessary to use many types of spices. Most of these were imported, hard to obtain and perishable. Spices such as cloves, ginger, mace, pepper and nutmeg were kept in small, dry, tightly sealed boxes or drawers. The spices were stored whole and ground just before being used. A commercial wall-hung spice chest is pictured in the 1895 Montgomery Ward catalog. Your spice chest probably dates from the last quarter of the 19th century. It's worth about $750.

☐ **Is there any way to determine the age of my full-size quilt? The flowers are red; the leaves, dull green. A friend gave it to me recently but knew only that it was "old." —S.C., Decatur, Ill.**



Dating a quilt usually takes a series of educated guesses. But there are some good clues to go on. In the 18th century, a quilt usually had a large treelike design that was symmetrical from the base up, and there was almost no border. By the 19th century, many quilts were designed in units, and borders were added. Flower-pattern quilts like yours were in style about 1850. Yours has only nine blocks; later examples would have twice that many. Examine the material, thread and batting, too. In the 1930s there was a renewed interest in quilt making, and some of the old patterns were repeated, with modern fabrics. To verify the age, consult an appraiser. If your quilt does date from 1850, it is worth about $1,500.

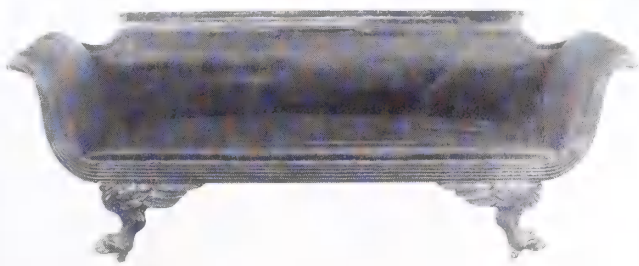
☐ **This is one of a pair of sterling candelabras. The center finial can be removed so I can use three candles. When was this style first introduced? —R.E.H., Rochester, Minn.**



The candlestick that held more than one candle, or what we call a candelabra, probably first appeared in the 14th century. Your pair was probably made about 1800. The design of the stem is typical of that period. If your sterling set was made in England about 1800, it's worth about $8,000. Three-light candelabras are still being made. If the set is a more recent copy, it is worth about $2,000.

☐ **I have seen sofas of this style, but don't know when they were first popular. Can you help? How much is this one worth? —E.L., Forked River, N.J.**

You have a typical Federal-style sofa. The curved arms, carved feet, straight back and firm seat are all characteristic of sofas made about 1825. The reeding on the front of the frame and overall proportions suggest that yours was made in New York. It would sell for about $2,500 to $3,500 in a shop, but for less at an auction.■

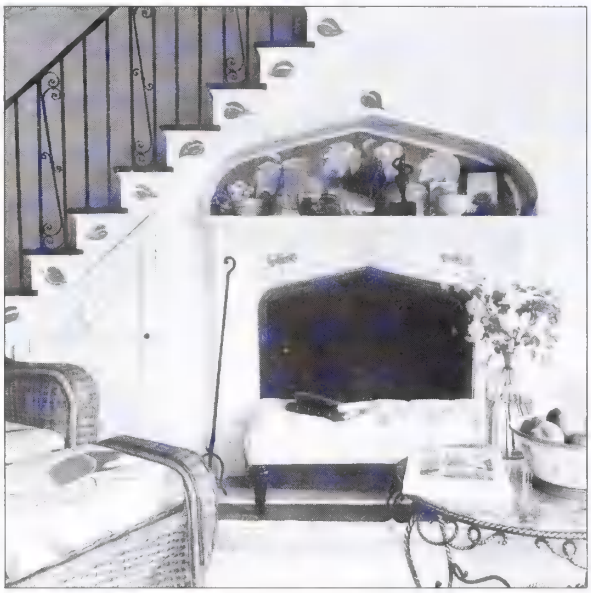


WHERE TO FIND IT

TRY A LITTLE WALL ART—STENCILING, STIPPLING, MARBLING AND MORE. OR BUILD A RICH BACKDROP WITH NEW WOODWORK

By SYLVIA SUNDERLIN

What takes a wall from ordinary to wonderful? Sometimes wallpaper or a fast coat of paint is enough. But when you really want drama, try having new window and door framing, wainscoting or even bookshelves installed. Or, hire a skilled artisan to brush on a faux finish. You might even want to learn the old paint techniques yourself. A couple of the sources listed here offer classes too.



For a Long Island house built in the '30s, a freehand pattern of whimsical leaves is reminiscent of the Bloomsbury style.

Biltmore, Campbell, Smith Restorations, Inc., 1 N. Pack Sq., Asheville, NC 28801; 704-255-1776—The staff of art conservators and decorative artists here restores and completely redecorates formal and other rooms. Paint techniques include faux finishes, graining, stippling, gilding and stenciling. Mural work—both conservation and original—is a specialty. Artisans take on projects all over the East Coast and will negotiate commissions for distant sites.

Marion H. Campbell, Cabinetmaker, 39 Wall St., Bethlehem, PA 18018; 215-837-7775—Extending or replicating old woodwork in period rooms is Campbell's area of expertise. He installs custom cabinets and wainscoting, as well as new fireplace, window and door framing, to create harmonious new walls. Campbell works along the Eastern Seaboard. Call to discuss a particular project.

Elbinger Laboratories, Inc., 220 Albert St., East Lansing, MI 48823; 517-332-1430—Douglas Elbinger's photo restoration firm restores, enlarges and mounts heirloom landscapes, family portraits and historic scenes in sizes up to four by eight feet, to be mounted as murals in libraries or family rooms. They can be tinted or hand-colored, if appropriate. Send $2 for complete information and a mail-order kit.

Embellishments Unlimited, 10 W. Woodbine Dr., Freeport, NY 11520; 516-379-1875—With stencils and freehand designs, printmaker and painter Mary Westring transforms rooms into seemingly larger spaces. She uses stencils to visually "lift" ceilings, and trompe l'oeil brushwork to give scope and depth to small spaces, such as garden rooms. Freehand murals using mixed media are a specialty.

EverGreene Painting Studios, Inc., 617-635 W. 23 St., New York 10011; 212-727-9500—This well-established studio for interior wall restoration has a staff of experts who employ classic paint techniques: faux finishes, marbling, polychroming and stippling. Freehand artists also create trompe l'oeil and original murals. On-site restoration is possible throughout the United States. A free brochure is available on request.

The Finishing School, 17 Maple Dr., Great Neck, NY 11021; 516-487-2270—Ina Brosseau Marx's school is an excellent place to learn all types of faux paint techniques, as well as glazing, gilding and *verre églomisé* (gilding and painting behind glass). But Marx is also happy to recommend artisans who can do the work for you.

Hand Stenciled Interiors, 590 King St., Hanover, MA 02339; 617-878-7596—Pamela Friend accepts commissions for on-site wall stenciling. She has a large collection of patterns and also creates designs to order. Send a photo of the room (or rooms) to be restored, room dimensions and fabric samples, if you have them. Telephone inquiries (early morning, before 8:30) are preferred.

Isabel O'Neil Studio Workshop, 177 E. 87 St., New York 10128; 212-348-4464—This studio, founded 32 years ago by O'Neil and now directed by Reed Walden, offers a series of workshops in the painted finish. Every technique from gilding to lacquerwork, from faux tortoise to faux bamboo and even faux malachite, is taught here. If you are interested in commissioning an artist, the studio will also make recommendations.

Judith Hendershot and Associates, 1408 Main St., Evanston, IL 60202; 312-475-6411—Elaborate stenciled walls are Judith Hendershot's specialty. She uses both geometric and patterned stencils, and executes stencilwork suitable for all periods of architecture and design. On-site commissions are mostly in Illinois, but Hendershot is happy to discuss the possibility of assignments further afield.

Virginia Teichner, PO Box 1134, Ridgefield, CT 06877; 203-438-3561—Early American-style pastoral murals and trompe l'oeil painting are what Virginia Teichner is known for. Her expertise is in "expanding" spaces, especially small rooms, by painting false doorways and windows that widen perspectives. She uses stenciling for trompe l'oeil paintings or garden rooms. Call for more specific design and commission information.■

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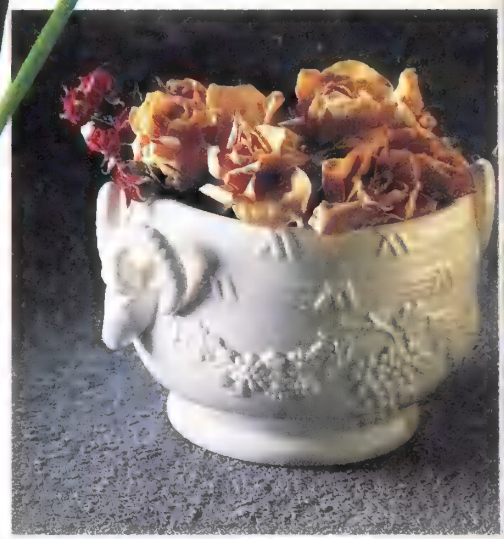


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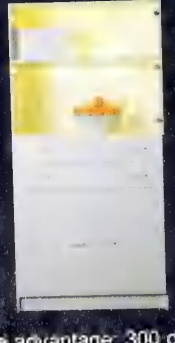
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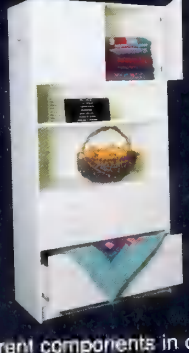
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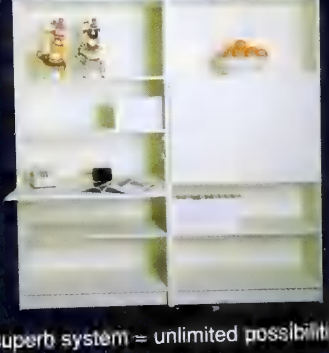


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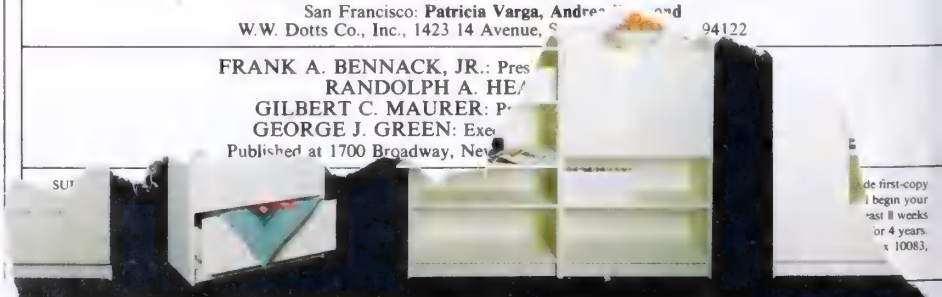
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THINKING ALOUD

IN THE VILLAGES ALONG THE WAY, RUSSIAN FARMERS WERE STILL USING HORSE-DRAWN CARTS. IT WAS A LOOK BACK IN TIME



JOHN VAUGHAN

Last August, Executive Editor Margaret Kennedy made a timely trip to the Soviet Union to capture the look of 19th-century Russian country homes. Here, Peggy shares some behind-the-scenes tales.

—JoAnn R. Barwick, Editor

When I was in school in the sixties, the only article I ever clipped from *Time* magazine was a photographic feature on the wooden domed churches of Russia. I was enchanted.

Those churches remained tucked in the back of my mind until 1987, when Proctor Jones's book *Classic Russian Idylls* rekindled my earlier fascination. By then, House Beautiful was well into our series on International Country style. Were there Russian houses like those churches?

To find out, I called anyone who knew anything about Russia and spent Saturdays in Russian bookshops. I would buy a book for one photograph, then hire students of Russian to tell me what I was looking at. My greatest find was a book on three houses relating to the poet Alexander Pushkin—they were wonderful and just what I was hoping for.

Unwittingly, I had discovered the key to my trip and the secret to official approval and cooperation: Pushkin. Every Russian loves Pushkin. His poetry beautifully simplified the Russian language. That he was killed at 37 in a duel over his beautiful young wife only adds to the romance that surrounds him.

Most of the Pushkin homes we photographed were restorations. The original structures had been destroyed during the World Wars and painstakingly rebuilt. Beginning in the 1960s; the U.S.S.R.'s leading restoration expert was taken from the Hermitage and given the task of re-creating the houses as they were in Pushkin's time, the early 1800s.

We were a crew of six. Photographer John Vaughan had always been fascinated with the U.S.S.R., thanks to a Russian scholar aunt. Writer Peter Dragadze traces his Russian ancestry to 15th-century Georgia. Peter's wife, Dasha, who came to help translate, was born in Russia and speaks a beautiful, classic form of Russian now rare in the U.S.S.R. When we met a distinguished poet, the moment Dasha opened her mouth he whisked her away just to hear her speak.

Our architectural scholar was Bill Brumfield, author of *Gold in Azure,* an impressive survey of Russian architecture. Alexander Grigoriev *(shown here with me)* was our Russian team member, assigned to us by Novosti, the Soviet press service. Normally Alexander is a political reporter, so I'm not sure how he got mixed up with us, but we were grateful for his help.

And finally, me. At last, I had the chance to see those wooden churches, and, what's more, give our readers a view of Russian houses never before seen in the U.S. As organizer of the trip, I felt responsible for keeping everyone happy. I became adept at slicing bread on the back of a Frisbee on a bumpy bus to make cucumber-and-peanut-butter sandwiches for breakfast en route. (In the U.S.S.R., there is no breakfast before 8 A.M. If we had to leave early, we were on our own. Trust me, cute little cafés just don't exist!)

We went in August to have long hours of daylight for photography and because I wanted blooming gardens in front of the houses. For our ventures into the countryside, we originally hired a van with driver, but instead got a big red bus with *two* drivers! In the tiny villages along the way, farmers were still using horse-drawn carts. It was a look back in time. With their gray coats and pants and high black boots, they could have stepped right out of a 19th-century Romantic painting.

When I planned the itinerary, I had a pretty good idea from photographs of what we would find. But did take a few risks. I had heard that one house, Dacha Kitaev *(page 52),* was newly restored, so I put it on our schedule without a hint of how it looked. When we drove to Pushkintown and passed a charming yellow house, I yelled, "That's got to be it!" It was and it was perfect—light-colored rooms with neoclassical furnishings. I could have moved right in.

People were wonderful to us. Angelina Minnina, a leading Pushkin scholar, opened countless doors. The director of museums in Russia, Liliana Donskih, gave us dinner at her country house, which was near a museum farm. Liliana joked about milking the cows between meeting with foreign delegations. I ended up inviting everyone at the table to visit me in New York—just not all at once!

When I was back in Moscow about to fly home to New York, I called the Dragadzes who had stayed on at a hotel I'd left a week earlier. When I told the woman who answered the phone that it was Mrs. Kennedy calling, she said, "Oh, Mrs. Kennedy, we will never forget you!" I feel exactly the same.■

Margaret Kennedy

Margaret Kennedy
Executive Editor

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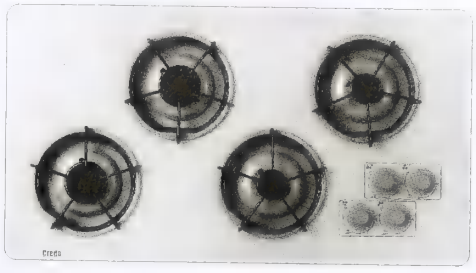
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STYLE BEAT

BAMBOOZLED

Light and portable, bamboo furnishings have been chic since 18th-century ships brought them from the Orient. It was George IV who turned bamboo into a symbol of fantasy, doing up the Royal Pavilion in satinwood that aped the reed. Here, bamboo's eternally exotic appeal.

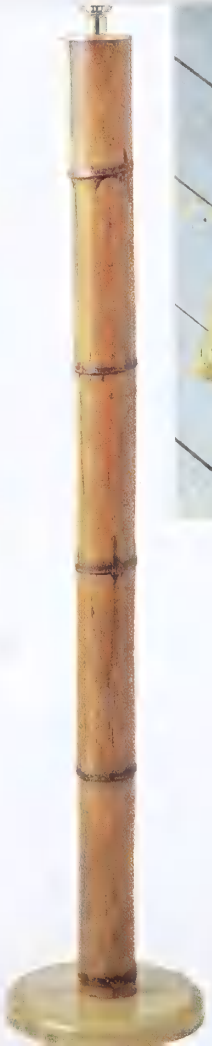
Editor CATHERINE LEUTHOLD
Photographer MARCUS TULLIS



One master piece of faux bamboo can be any room's decorative fillip. This chair *(above)* was painted by Bobbie Trippe and Louise Dann under the supervision of Teel Orb at NYC's Isabel O'Neil Studio; since 1955, the Studio has pioneered teaching decorative paint techniques. You could faux up an old chair yourself by mastering some magic tricks at a local course or commissioning an artisan to help. Our chair gets crisp snap with Waverly's striped ticking, $21 a yard. Bamboo dinner plate, $40; salad plate, $30; both, Tiffany & Co.

Even in the smallest doses, bamboo adds a pinch of romance by conjuring up tropical images. Serve summer breakfast on a raffia-bound tray *(below)*, $22 from Mck & Co., piled with more bamboo plays: Tiffany's modern classic sterling flatware, "Bamboo," designed by Van Day Truex, $365 a setting, mixed with bistro flatware, $74 a setting; bamboo-wreathed dinner plate, $40; salad plate, $32; cup and saucer, $40; all, Barneys New York. The polka dotted napkin is $68, D. Porthault & Co.





Seen in a contemporary guise, bamboo celebrates the decidedly breezy California and Florida style of indoor/outdoor living. The ingredients of the look are unfussy, clean lines, often overscale furniture and a great wealth of natural materials, with bamboo front and center. A natural accessory to the American tropical room is this bold bamboo floor lamp *(left)*, $240, from The Natural Light.►

FOR MORE DETAILS, SEE PRODUCT INFORMATION

STYLE BEAT

A bamboo tableau—in blue and white—set against Waverly's "Blue Willow" fabric, $25 a yard; wallpaper, $25 a roll; and "Bamboo Lattice Border," $15 a roll. *From left:* Bamboo birdcage, $480, Limited Editions; medallion-back chair, $950, McGuire; bamboo side table, $750, John Rosselli. As a flight of fancy, artist Anthony Cava painted the Pier 1 armchair, $200, then stenciled bamboo designs on the chair cushions. Bamboo-framed prints, $130, J. Pocker & Son.



Fool-the-eye decorating *(below)* combines faux bamboo with the real reed. Fretwork isn't bamboo at all, but Brunschwig & Fils' paper border pasted to "Courtnay Strie" wallpaper, also by Brunschwig. In front of bamboo mirror, $1,614 by Mirror Fair, bamboolike ceramics *(from left)*: tea pot, $85, Cache-Cache; box, $450, John Rosselli. Other eye foolers: antique painted chest, $5,750, Trevor Potts; chair, $565, Hekman.





An aqua seat gives a jolt of color to this black lacquer armchair *(above)*, $4,365, from Baker, Knapp & Tubbs. Waverly's "Aqualite" chintz, $10 a yard, provides the colorful cushion. Bamboo's light touch means that an odd chair like this can be slipped in as extra seating.

FOR RETAIL SOURCES AND STORES NEAR YOU, CALL OUR TOLL-FREE NUMBER SEE HB READER ADVANTAGE PAGES

Bamboo is a scene-stealer, adding flair to any room.



Reminiscent of the whimsical faux bamboo the Victorians made in hefty cast iron for the garden, this side chair has a lighter, contemporary twist. Made of cast aluminum, its cool green enameled finish brings a winter garden feeling to a living room or bedroom. It's $337, from the Veneman Collection, by Tropitone.

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A gauzy indoor canopy *(above)* evokes images of tradewind-cooled verandas. Enhancing the mood: "Bamboo Trellis" wallcovering, $28.50 a roll, Charles Barone, and the leafy bamboo greenery of "Celina" chintz, $38.50 a yard, from Stroheim & Romann at Anne Mullin Interiors, stitched into a table skirt and pillows. The bamboo bench is $1,190, J. Williams & Co., Inc.



Relaxed, bamboo cools a room. The cane-colored backdrop: "Galacar's Colubra Stripe" wallcovering offset by "Dorchester Border," both through Carlton V. Coffee table, $2,525, Kittinger. Sling chair, $465, J. Williams. Chair pillow, "Queen of Scotts" chintz, $37.50 a yard, Stroheim & Romann at Anne Mullin. Other bamboo coolers *(from left):* tray on floor, $48 for set of three, Mck & Co.; painted small table, $950, Branca; flask, $95, Charlotte Moss.►



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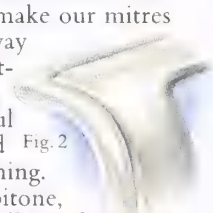


Fig. 2

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STYLE BEAT





We've searched the market and turned up appealing ways to store, stow and stash



Put lingerie into this four-foot chest *(below)*. Or move the chest into the living room to hold playing cards or napkins for entertaining or into the dining room to hide the sterling silver flatware. Hand-painted with pink sweetheart roses and green leaves on a cream background, the chest is crafted in two stackable pieces; $475 from Ballard Designs, 2148-J Hills Ave., Dept. 592, Atlanta, GA 30318; 404-351-5099.

Instead of wasting time searching for keys, hang this antique-style pine key box *(above)* by the back or front entrance. A glass-framed botanical print is set into the door. Six key hooks means nothing gets tangled. It's $36 from Exposures, 475 Oberlin Ave. S., Lakewood, NJ 08701; 800-222-4947.

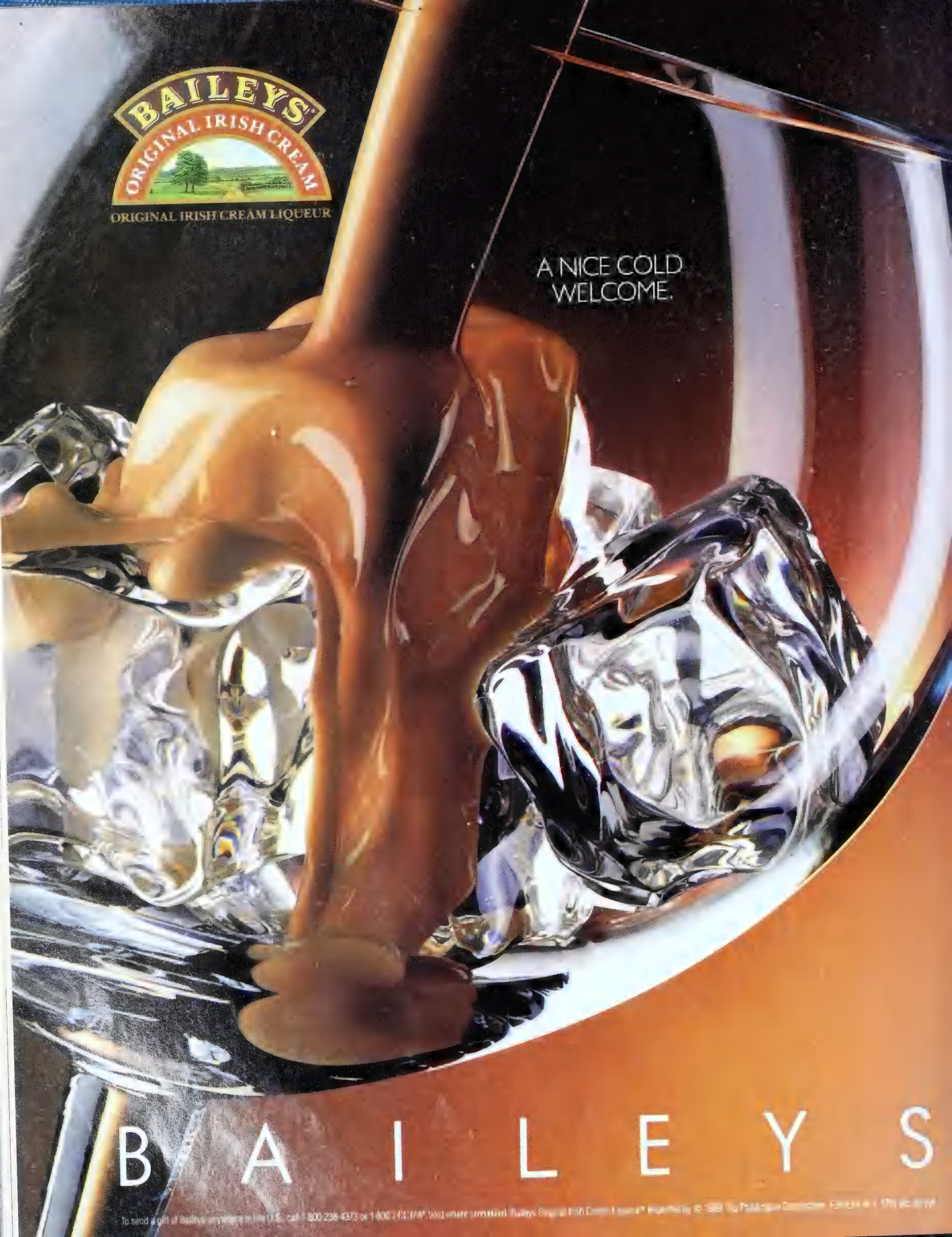




A perfect cache for small personal treasures on a chest, stationery on a desk, or favorite recipes on a kitchen table, these wooden boxes *(above)* are hinged in brass and decked with wallpaper and ribbons in bright pastels. Small boxes are $125, large boxes are $145. From Charlotte Moss & Co., Ltd., 131 E. 70 St., New York 10021.

That radio days hero, Fibber McGee, never did solve the closet clutter problem. But these closet organizers *(above)*, which look right out of the closet of a soignée, white-gloved lady, will do the trick for the rest of us. Stack them in a closet or show them off as here, in an armoire. *Top shelf:* The hatboxes are fashioned of heavy bookbinder's stock, covered with scrolled Florentine print paper; drawstring hold covers tight and make carrying easy. Available in four sizes—12, 14, 16 and 18 inches diameter—they are $39 for the set. *Second shelf, from top:* Clusters of lilacs and roses are gathered on fabric-covered boxes that come in four sizes: four-drawer box, $42; two-drawer side by side box, $38; two-drawer stacked box, $38; single-drawer box, $32. Special price of $89 for a set that includes the single-drawer units. All, Hold Everything, PO Box 7807, San Francisco, CA 94120-7807; 415-421-4242.►


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STYLE BEAT



LYNN KARLIN

SAY IT WITH ORCHIDS

Fresh from converting the entrance of the 1989 NYC Kips Bay Boys' Club Decorator Show House into a flowered atrium, David Madison is back tending his just-opened shop at 251 E. 62 St. A florist-for-hire for small dinners and big bashes, Madison's specialty is orchids. In demand: the pink- and white-flowered *phalaenopsis (above)* from the Philippines and Thailand. Madison's new rent-an-orchid service allows New York clients worry-free possession of an exquisite plant for $75 a month.

Now that Victorian majolica is so pricey, we're thrilled with Mottahedeh's new majolica *(below)*: box, $285; berry server, $250. Where to buy these pieces: 212-685-3050.



JEFF McNAMARA



JEFF McNAMARA

Best of the new gardening crop, these three books are loaded with green-thumb advice and design tips: *Home Landscaping* by Elizabeth Murray and Derek Fell (Simon and Schuster, $29.95); *How Does Your Garden Grow?* by Pamela Jones (Viking, $19.95); *The Garden Primer* by Barbara Damrosch (Workman, $24.95).

A WELCOME MANOR

For those who long for a proper English country house weekend, with days of riding and evenings lolling before the fire, Stapleford Park is the real thing. The stately c. 1600 home near Melton Mowbray, Leicestershire, has been refurbished by American restaurateur Bob Payton. The hotel's 30 rooms—starting about $175—were done up by such purveyors of English taste as Nina Campbell and Crabtree & Evelyn. Call 011-44-57-284-522. British Airways starts you off in English comfort: call 800-AIR-WAYs. ■

Editor SALLY CLARK



JEFF McNAMARA



Lynn Hollyn is a business woman and a romantic. As head of her own design studio, she gets the best of both worlds, creating home fashion that's unabashedly pretty—and affordable. *Above, counterclockwise from left:* Wallcovering from "The Lynn Hollyn at Home" collection, about $20 a roll; "Silk Rose" china from Toscany, $25 for set of four salad plates; "Edwinna" luncheon plate, $15.50, and sugar bowl, $20; both Porta; rugs, Saxony, about $1,500. For more information, write: 853 Broadway, New York 10003.

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DECORATOR'S DIARY

PAINTING ON THE STYLE

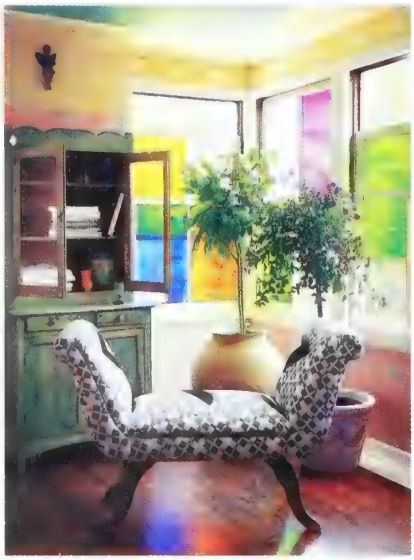
WHITE-BOX ROOMS TAKE ON INSTANT CHARACTER WITH L.A. DESIGNER VAN-MARTIN ROWE'S HIGH-RISK COLORS AND HIGH-WIRE MIX

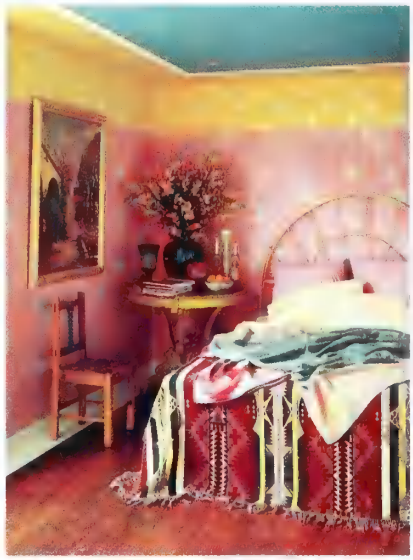
By PADDY CALISTRO

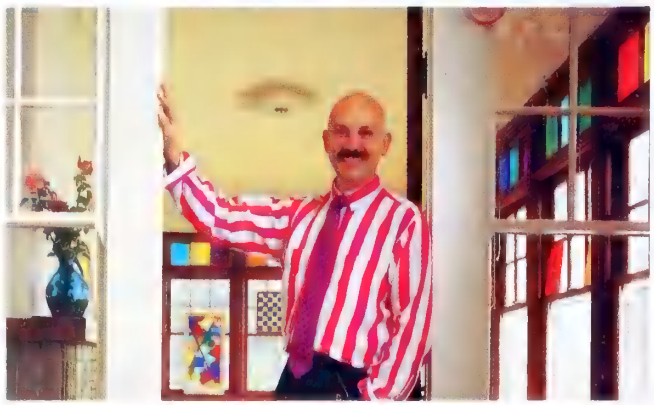
Van - Martin Rowe sees rainbows where others see only gray. Refusing to play it safe, this Los Angeles designer splashes on explosive colors that put new spin on plain-wrap rooms—adding strong feeling to dispassionate spaces, creating the illusion of architectural detail.

Having become one of the city's most talked about talents in four short years, Rowe wields color and pattern with as much authority as audacity. How? He stacks bold bands of raspberry, coral and lavender to outline the structural features in a Mexican bungalow. He selects a dozen tropical prints to converge in a chair. He designs a checkerboard of cobalt and white tiles to play backdrop for vivid hand-painted furniture. Rowe's medium provides a clear message: Color brings life to a room.

His style proves that color—imaginatively used—can transform a room or a house, rather than provide mere accent. Yet, even so, there is no readily definable "Van-Martin Rowe look." In many ways, Rowe's stamp reflects his native L.A.—adventurous, flexible and always intensely individual.







For excitement in a plain L.A. apartment *(top)*, Rowe wrapped the walls in weathered shades. In his own living room *(above)*, the designer installed a stained-glass checkerboard.

Weekend Dress

Rowe's strength, undoubtedly, is his fine hand at "dressing" houses. It's a skill that's obvious from his own appearance. The designer is likely to show up wearing a mango shirt paired with a purple tie—an eye-popping combination that's strangely right when you see it. But that color-conscious eye is hardly surprising, given his background. Until six years ago, Rowe, 40, was a top sportswear designer. His relaxed men's and women's clothes were among the first to offer California insouciance to a country trapped in dressing for success. By 1979, Rowe's "Van-Martin" collection of "Weekend Wear" hung in such stores as Saks Fifth Avenue, Neiman Marcus and Bloomingdale's.

By 1983, however, Rowe had tired of the vagaries of the fashion world—of designing 600 outfits a year, of trying to dress a client he never saw, and of being at the mercy of constantly "emerging" trends. He traded in his pin cushion for a T square and switched to interior design.

Like celebrity designers Ralph Lauren and Norma Kamali, both of whom have translated their looks from hanger to hearth, Rowe's interior style reflects his fashion image—relaxed, functional and very livable. "I use color now in much the same way I used it then—to create moods and illusions," he says. In fact, Rowe draws many parallels between decorating rooms and designing clothes. "Fashion was the best training ground I could imagine," he says. "I put together hundreds of outfits a year, so I had to experiment constantly with color, fabric and texture."

Nowadays, intense color remains at the heart of his work, but Rowe never employs it the same way twice. "That's one reason why I'm now designing houses and interiors," he notes. "I never have to repeat the same look."

(Continued on page 24)

PHOTOS BY TOM NANO RICA SCHIFF



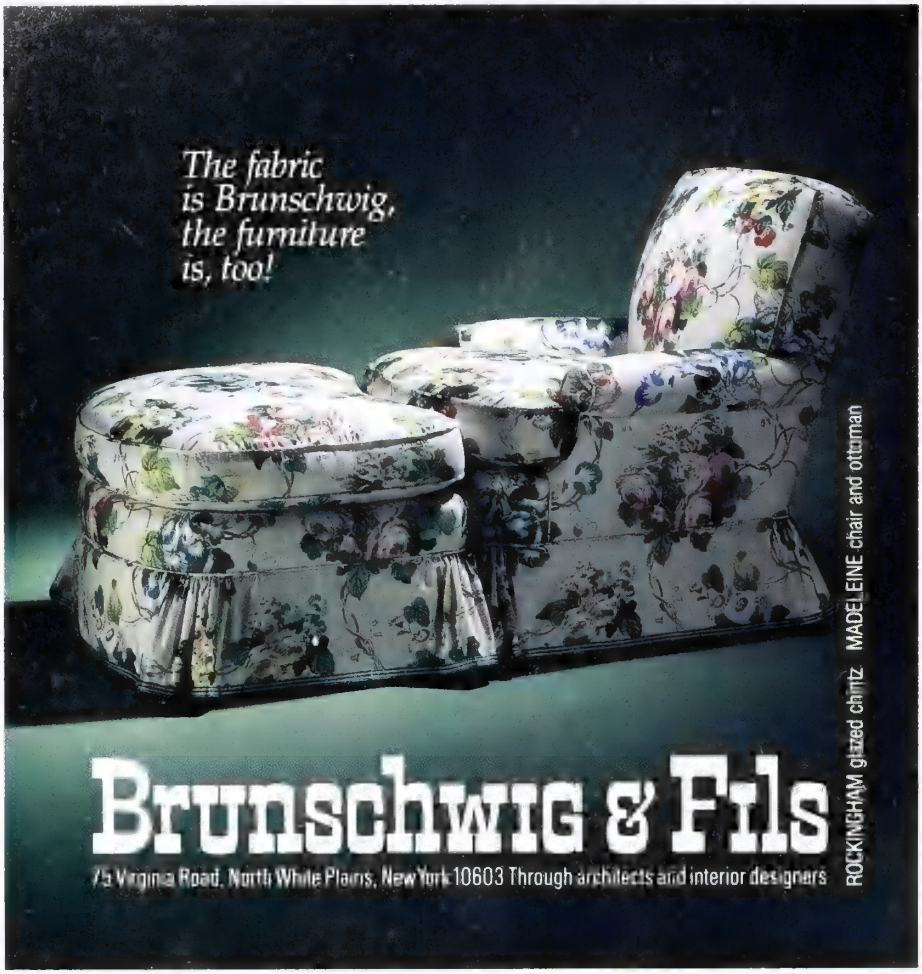
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PAINTING ON THE STYLE

Continued from page 22

Waking up the White Box

Rowe's favorite challenge is taking on a white-box room and giving it architectural oomph with strategically placed strokes of color. "I like to use powerful colors to create 'architecture' that overrides reality," he explains. In 1984, he put this technique into practice with his first decorating project—an ordinary southern California bungalow that belonged to friends. "They were definitely house poor and style rich," remembers Rowe. "They wanted a look but couldn't afford more than a few cans of paint." To deliver the drama with an affordable price tag, Rowe chose glossy enamel paint in high-energy colors that highlighted the house's few structural features—arches and moldings. That home made the pages of design magazines, and Rowe's design career was launched.

Three years later, Rowe expanded on his "color as architecture" technique to remake his own dull, low-ceilinged apartment. In the sitting room, coral walls stenciled with lime-green roses and weathered with a coat of soft white milk paint provide both excitement and a sense of age. An ordinary ceiling appears vaulted now that it's painted dark blue-green with borders of marigold (stenciled with lilac tea roses) and a wide stripe of white. A cuff of white is painted on the floor and about eight inches up the wall, around the perimeter of the room. "When the white collides with the coral," he says, "it makes the walls seem taller, and the ceiling higher."

Even when he's highlighting furnishings or collectibles, Rowe uses a vibrant palette. For a client who paints tables and chairs as a hobby, Rowe painted the living room white to showcase her pieces. Then, to complement the whimsy of her work, he accented the kitchen with white and cobalt blue tile. Using the same principle, he might also replace clear panes with stained glass to accentuate a well-placed window in an otherwise neutral room.

Furniture With Flair

When fabrics are the color source, Rowe approaches upholstery and draperies like clothing. He assesses the shape of the furniture or window and decides how it should be "dressed." He might use a dozen fabrics on a single chair, playing pattern and texture off one another. If the seat is covered in one fabric, the back and arms may be in two others, piped with yet another, and skirted in another still.

(Continued on page 26)

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PAINTING ON THE STYLE

Continued from page 24

"I've used as many as a dozen fabrics on a single chair," says Rowe. "It's the same as using color—it just takes experimentation."

A Walk on the Timeless Side

When Rowe says he doesn't "believe in trendy," he means it. He won't use a particular color just because it's "in." Instead, he relies on classic, strong shades—another fashion lesson. "If you study haute couture, you see that designers almost always use strong statement colors," he notes. "Red, emerald, royal blue, purple, brown, black, white—that's what I try to use in a room, so it won't look trendy."

Rowe cites the White House as a good example of classic color at work. "There's a reason the public quarters are known as the Red Room and the Blue Room," he says. "Those are the rooms that need impact, and traditional colors achieve it. These rooms are obviously timeless."

Rowe's belief in timeless design doesn't mean predictable rooms. When a homeowner requests a certain currently fashionable style, like Southwestern, he still avoids trendiness. "If they want a Santa Fe look," he says, "I find a way to make it timeless—by adding an unpredictable twist." He'll translate the colors of the Southwest into functional art: a Navajo "rug" made of tile inset into a dining room's bird's-eye maple floor, a banquette sofa tossed with hand-painted Zia-patterned pillows, a natural wood mantel stained to reflect a New Mexican sunset.

Slow-Motion Decorating

Color, fabrics, details—these choices all help a home reflect the people who live there, according to Van-Martin Rowe. But it's not a process that can happen overnight. He encourages his clients to design their homes the way they build their wardrobes—slowly, with items they'll treasure for years. "The design process gives the client and the designer time to adjust to each other," he says, "and to the space. I make sure that, no matter what, the room looks good empty. That way, you can furnish gradually, and no one feels the desperation of a room not being done."

Van-Martin Rowe practices what he preaches. His rooms are as intriguing "undressed" as they are "dressed."■

Paddy Calistro, a Santa Monica-based writer and columnist for The Los Angeles Times Magazine, *writes frequently on style and design.*

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FROM THORNHILL FARM

First we wanted white for our new summer house. Then gray. Then taupe. . . . How could I be so indecisive?



By DEE HARDIE

The first time I worried about what color to paint a house was 30 years ago. I wanted to paint Thornhill beige. But in those days beige wasn't on the wanted lists, the color charts. Tan, yes, but it looked lackluster and institutional. No fun at all.

Still, I was determined because I *knew* beige would blend with the fieldstone wing of our house. The painter wasn't convinced. As we mixed the paint, he kept saying, "It looks pink!" I remember hating him and his schemes for trying to make me change *my* color.

Somehow we came up with the right formula, and Thornhill has been the same ever since. And now beige *is* on the charts, sometimes labeled "Sand," sometimes "Buckskin." Whatever the name, beige is here to stay—especially at Thornhill.

Finding a color for our new summer house in Vermont was simple. White. Good old New England white, with double front doors of dark green. It was almost automatic when we looked at the site last summer. All around were platoons of trees, leafy canopies of green. We imagined a white house nestled in a wreath.

Ha, it was so simple that it took me months to realize that if the entire house was white, the trim wouldn't show up. And since this would be a house without shutters, the trim—especially on the semicircular window above the front doors—would fold like egg whites into the white cake.

Then I thought about gray, and Tom agreed. We would have a gray house with white trim. When we next went to Vermont, we looked at grays. We even had two stains painted on clapboard to see what they would *really* become. A swatch on a chart is too small for a big decision. And Gray Birch won over Woodsmoke Gray.

Hmmm, everything settled. Then by chance, a few days later in Maryland, I was on an old road that was new to me. Suddenly I saw a house that *spoke* to me, practically held out its wings to embrace me—one-storied, white trim, the color of a country mouse. Gray, yes, but with a certain hue of brown. In my fashion copywriting days we called it "taupe."

The next day Tom and I boldly knocked at the door. Mrs. Greenawalt, the owner, must have thought we were selling religious tracts. But we quickly told our story, and her son brought us an empty can of paint: 157 Dove. At last we had found our color! Seeing an entire house painted, a house we loved, was the answer. We knew what *our* house would look like.

Or did we? When I wrote to Charlie, our builder, and Tom, the designer, about the change, I suddenly felt I was having false labor pains. First we had wanted white, then gray, now another color. How could I be so indecisive? But then, quite simply, we had never built a house before.

Desperate, I called Minnie Watriss. Not only a dear old friend across the road, she is also an interior decorator. And I needed help. She rushed over and immediately picked the last color in our parade, the taupe. "It's the color of a Canada goose," said Minnie. She was so right.

Dove to some, but to us in northwestern Vermont, Canada Goose. And at last our house is flying with the right color. All I needed was a pro to tell me so.■

LYNN KARLIN

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TRAVEL

ROLL UP YOUR SLEEVES ON THE NEXT VACATION

By KATHRYN STECHERT BLACK

When Maria DeAngelis and her husband, Harry Stahl, decided to take a glassblowing workshop, their aim was to "get away from home and do something really different — together." They got what they wanted and a lot more. "We were so caught up in the excitement of blowing glass and in the whole feeling of the place that we didn't leave once," says DeAngelis about Horizons, a crafts school in the foothills of the Berkshire Mountains, near Amherst, Mass. Every night after dinner they went right back to the glass studio. "You don't need a background in glassblowing," she says. "All you really need is to be curious."



Set in an orchard not far from downtown Portland, the Oregon School of Arts and Crafts offers summer students the experience of wood-block printing.

Curious—and maybe even a little intimidated—is what Fred Arditti was when he enrolled last summer in a two-week woodworking class at Anderson Ranch Arts Center in the Colorado Rockies. "I have no particular artistic talent," says Arditti, the head of a Chicago investment firm, "but I have always wanted to work with my hands." So, despite fear of being the class klutz, he packed off to Colorado, taking only enthusiasm and willingness.

Programs for Beginners and Pros

Like Arditti, DeAngelis and Stahl, more and more people who once chose the hill towns of Tuscany or a cruise in the Caribbean are opting instead for a hands-on vacation in the Willamette Valley, the Great Smoky Mountains or the Berkshires. There and elsewhere, summer crafts workshops are booming. Right in sylvan, out-of-the-way settings to novices as well as to pros looking to polish techniques. Just five years ago, for instance, the Peters Valley Crafts Center, in New Jersey, offered 30 summer workshops. Today, you can take your pick of more than 70. Most of these schools offer sophisticated courses taught by top-notch instructors, who are often leaders in their fields.

CRAFTS WORKSHOPS IN IDYLLIC SETTINGS OFFER THE PERFECT GETAWAY

The crafts vacation is a getaway of a different sort. Instead of giving your brain a rest by zoning out, you give it a break by feeding it. "I worked from nine A.M. to midnight for two weeks," says one student from Arrowmont School of Arts and Crafts in Tennessee, "and was still full of energy."

If you overwork, however, it will be your own doing, because days are rarely fully scheduled. Th workshop pattern usually a blend of i struction, demonstr tions and plenty free time to practice.

Because mo schools spend their e fort and money high-quality instru tion and studio spac the accommodatio are usually just clea and simple. Fe schools allow childre on campus, but mo accept couples.

A tip for those who go: Bring casua and comfortable, clothes. Dressing for di ner in most places requires merely shakin the ceramic dust from your jeans.

Rocky Mountain Arts

When one of Fred Arditti's Chicag friends heard he was spending two weel in the mountains 200 miles west of Denv at Anderson Ranch Arts Center, he dashe off a care package from Neiman-Marcu complete with pâté. The gift, though a preciated, wasn't necessary. It may hav sounded as if Arditti was in the back beyond, but in fact Anderson Ranch is the sophisticated Rocky Mountain reso town of Snowmass Village, just 10 mil from Aspen. People here know their pâté

This pocket of civilization, surrounde by the Elk Mountain Range, a vast wilde ness with 14,000-foot peaks, drew mo than 800 students last year.

The lineup for this summer's two-day three-week sessions includes paint finishe rustic furniture building, chair design a basic pottery. Notable instructors are Da iel Mack, maker of twig furniture; Sa Maloof, known for his contemporary cra

(Continued on page 3

DAVID BRANS

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ROLL UP YOUR SLEEVES ON THE NEXT VACATION

Continued from page 32

furniture; European wood carver Nora Hall; and ceramist Dorothy Hafner.

Once a sheep ranch, the facility has 11 weathered buildings, some dating from the late 1800s. Housing is in the year-old Wyly House or in nearby condos.

Unlike most schools, this one sometimes draws whole families. Nonartists find plenty to do in the area, and children can enroll in special workshops. The details: Anderson Ranch Arts Center, PO Box 5598, Snowmass Village, CO 81615; 303-923-3181. Tuition: $150 to $475 per workshop for adults; $60 to $105 for children.

Studios in an Oregon Orchard

Fly into Portland, on Alaska Airlines, perhaps, on a day when the "mountains are out" (as the locals say) and you'll see why this place makes for passionate fans. Just 10 minutes from downtown Portland, the campus of the Oregon School of Arts and Crafts is a hamlet of low, tin-roofed studios snuggled in an orchard of filbert, apple and pear trees. Huge windows in each studio provide views of pine-covered hills and distant mountains.

During the regular school year, OSAC offers a three-year certificate program, but in summer the studios are turned over to workshops offered by visiting artists. This summer 19 two-day to two-week workshops will include Oriental papermaking, tapestry weaving, marquetry, veneering and inlay woodworking.

There's no on-site housing (so you can't get the full summer-camp experience here), but the 20 or so out-of-town summer students arrange accommodations with nearby residents. Students find fellowship in the school's Centrum building, with its library, gallery, gift shop and Hands-On Cafe. The details: Oregon School of Arts and Crafts, 8245 S.W. Barnes Rd., Portland, OR 97225; 503-297-5544. Tuition: $80 to $260 per workshop.

Weaving in the Tennessee Woods

To get to the Arrowmont School of Arts and Crafts, you drive down the main drag of Gatlinburg, Tenn., in enough heavy summer tourist traffic and past so many fast food places that you just may think you've made a grave mistake. But never fear. Turn up the school grounds and you'll find a 70-acre wooded oasis, surrounded by the Great Smoky Mountains. The campus is self-contained, which means you can stay a week or more without ever "hitting the strip," as the locals say.

Once known mainly for its weaving classes, Arrowmont has broadened to include papermaking, woodturning, basketry, quilt design, pottery making and screen printing. From June through August 700 students take their pick of nearly 80 one-week and 16 two-week workshops.

On-campus housing is in cottages and a spiffed-up red barn. The details: Arrowmont School of Arts and Crafts, PO Box 567, Gatlinburg, TN 37738; 615-436-5860. Tuition: $150 a week.

Rustic Retreat in the Blue Ridge

The mood at the Penland School, in North Carolina, is serious and intense. The sounds are of artists at work—the clang, clang, clang from the blacksmith's shop and the dull slapping of hands on clay. Penland's reputation for high-quality instruction in a retreatlike environment—450 acres in the Blue Ridge Mountains, 65 miles from Asheville—has kept disciples coming for 60 years. This summer's students—about 160 at a time—will choose from 120 workshops, including many in clay, fiber arts, hot and cold glass, wood and metal.

Studios are open round-the-clock during one-, two- and three-week sessions, and students are welcome to work whenever they wish and to drop in on other studios for inspiration and stimulation. The on-site accommodations are rustic (not much more than a bed and a place to wash up), but wholesome, delicious meals are served in "The Pine." The details: Penland School, Penland, NC 28765-0037; 704-765-2359. Tuition: $195 to $610 per workshop.

A Crafts Takeover on the Delaware River

In the 60s, the Army Corps of Engineers cleared out the population from a 19th-century town in Northwest New Jersey to make way for a major new dam. The dam never happened, but the instant ghost town—complete with general store, post office, fire house, church, cemetery, the whole shebang—became, in 1970, the Peters Valley Crafts Center. The school's six studios are in farmhouses, barns and a Greek Revival house.

Located in the Kittatinny Mountains on the Delaware River (with scenery that makes first-timers say, "I can't believe this is *New Jersey*"), the center is a year-round residential crafts community. Summer sessions are one to seven days with two longer courses in ceramics—a special attraction because of the large Japanese-style wood-fired Anagama kiln. This summer's workshops will include ceramic tile making, basketry and weaving, 18th-century woodworking techniques, Shaker oval box making and antique furniture conservation.

Students, who live either in dormitory-style farmhouses or in close-by motels, often bring their families, since the school welcomes non-participating visitors. The details: Peters Valley Crafts Center, Layton, NJ 07851; 201-948-5200. Tuition: $55 to $195, for one- to seven-day workshops; $575 for a 17-day ceramics workshop.

Sojourn on the Maine Coast

A visitor to this glorious, remote haven—Haystack Mountain School of Crafts—once said of getting here: "Forget easy access. Think 'pilgrimage.'" And the pilgrimage part isn't just that it takes so long to get to this remote Maine coast; it's that once you're here, you have a sense of being in a sacred, long-searched-for place.

Designed by architect Edward Larrabee Barnes, the campus of this internationally respected crafts center is a grid of shingled, shed-roofed buildings floating on stilts amid thick glades of spruce trees.

This summer's program consists of five sessions of two- and three-week workshops in ceramics, weaving, basketmaking, woodworking, blacksmithing, glassblowing, printmaking and metalsmithing.

Because of the school's remoteness and the level of student involvement, it's a serious place. The application, for example, includes a short statement of intent. But long hours of work are mixed with evening sing-alongs, lectures and slide shows, and the food is top-notch. The details: Haystack Mountain School of Crafts, Deer Isle, ME 04627-0087; 207-348-2306. Tuition: $340 for a two-week session; $450 for three weeks.

Four-Day Specials in the Berkshires

Horizons, which sits on 50 acres in the foothills of the Massachusetts Berkshire Mountains, is where high school students learn craft arts in intensive summer sessions. Although Horizons has long offered occasional workshops to adults, this year grown-ups get a piece of the summer fun. Called "four-day intensives," the three workshops are in glassblowing, Japanese and African dye techniques and jewelry.

The details: Horizons: The New England Craft Program, 374 Old Montague Rd., Amherst, MA 01002; 413-549-4841. Tuition: $195 to $295 per session.■

Kathryn Stechert Black, of San Francisco, writes a travel column for Better Homes and Gardens *and also contributes to* Food & Wine *and* Working Mother.


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GARDEN GUIDE



Add new color, stretch bloom time, and get more pleasure from your garden this spring

By KEN DRUSE

Why not expand your botanical repertoire this year? Wherever you live, spring is when ever-green azaleas, voluptuous rhododendrons and cherry, crab apple and magnolia trees bloom in turn. But other, less predictable, choices exist. Now is the best time to add unusual plants to your garden—to expand its color range and extend the blooming season.

And why not turn some of your plantings around? Most gardeners put on a great show for the neighbors, but few think of planting from the inside out. What lies just beyond the picture window or the patio door? Do you see the backs of plantings or no plantings at all? This is a good time to start upgrading your garden design.

If all you see outside your windows are the silhouettes of needled evergreen foundation shrubs, try a technique borrowed from the British. In their traditional hedgerow, vines such as *Clematis alpina* scramble up through foliage to crown the shrubs with green and blue flowers. Here, you can achieve the same effect with *Clematis montana* or *C. montana* 'Rubens': white or pink versions of a vanilla-scented spring bloomer that climbs to the tops of shrubs or small trees.

In the South, Lady Banks rose can often be seen covering a tree with thousands of creamy yellow flowers in March and April. Winter flowering jasmine *(Jasminum nudiflorum)* is another viney shrub that can be encouraged to bloom early. I recall seeing one trained against the sunny side of a house in New Jersey. It was covered with yellow flowers—in January!

With a fresh eye, take an objective look at your shrub and tree plantings. Are there areas where colors can be blended? For example, the impact of bright magenta and red-hot azaleas can be softened by adding pale-pink- and white-flowered varieties. You might want to snap some photographs of your plantings. Prints in hand, you can make notes on how to improve various spots. Or you can use a grease pencil on the pictures themselves, sketching in the shapes of possible new additions. If your shrubs failed to survive the winter, you have obvious voids to fill. Here's another opportunity to add something different.

Imagine your own garden filled with pale yellow magnolias, mountain laurels with blood-red flowers, collections of fragrant daphnes, fuzzy Fothergilla, white forsythia, deciduous azaleas *(shown)* and a host of native plants. Plant now for 1990. Your next spring flower show can be even better, a continuous flow of rich colors and vivid compositions through every moment of nature's first growing season. ■

KEN DRUSE

CHOICE SPRING SHRUBS AND WHEN THEY BLOOM

Abeliophyllum distichum, white forsythia (VE)
Amelanchier spp., shadblow, service berry (M)
Calycanthus floridas, Carolina allspice (M)
Chaenomeles speciosa, flowering quince (E)
Corylopsis pauciflora, buttercup winter-hazel (VE)
Cytisus x *praecox*, broom (M)
Daphne spp. and hybrids, daphne (E)
Enkianthus campanulatas, enkianthus (M)
Fothergilla spp., fothergilla (E)
Hamamelis x *intermedia*, witch hazel (VE)
Kalmia spp. and hybrids, mountain laurel (L)
Kerria japonica, Japanese kerria (M)
Kolkwitzia amabilis, beauty bush (L)
Magnolia stellata, star magnolia (E)
Mahonia aquifolium, Oregon grape holly (E)
Rhododendron spp., deciduous azaleas (E,M,L)
Salix spp., pussy willow (VE)
Spiraea thunbergii, early species (E)
Syringa spp. and hybrids, lilacs (M)
Viburnum spp. and hybrids, viburnums (E,L)

VE=very early; E=early; M=mid-season; L=late spring; *spp.*=species

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INSIDE RUSSIA

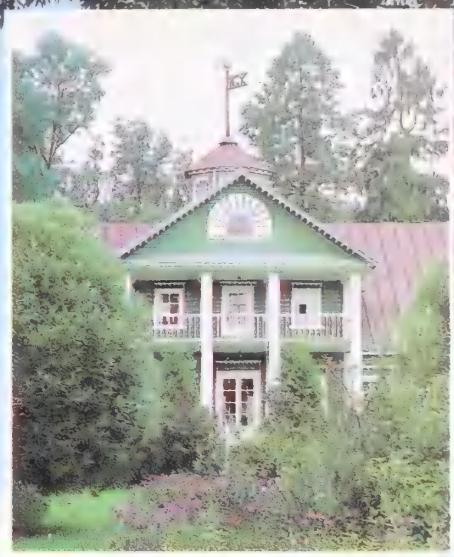


While many Americans are aware of the restorations of the great Russian palaces, rarely do we get a glimpse of the U.S.S.R.'s less grand face. Until now. Last summer, as part of our ongoing coverage of International Country style, we took advantage of a rare opportunity to photograph 19th-century Russian country houses—the first American design magazine to do so. The keys that unlocked the doors of Soviet bureaucracy were not only *glasnost*—the new openness—but also the Russian reverence for 19th-century poet Alexander Pushkin. We found the restored Pushkin historic houses instantly appealing. Though they date mostly from the 1800s, their spare warmth is surprisingly fresh and much akin to our own sophisticated country look. Here, in our exclusive visit, is a peek at a more romantic time and place to inspire you for today. ▶

A typical 19th-century Russian peasant's cottage *(above)* has simple grace. Locally woven linens were often draped around mirrors and icons.







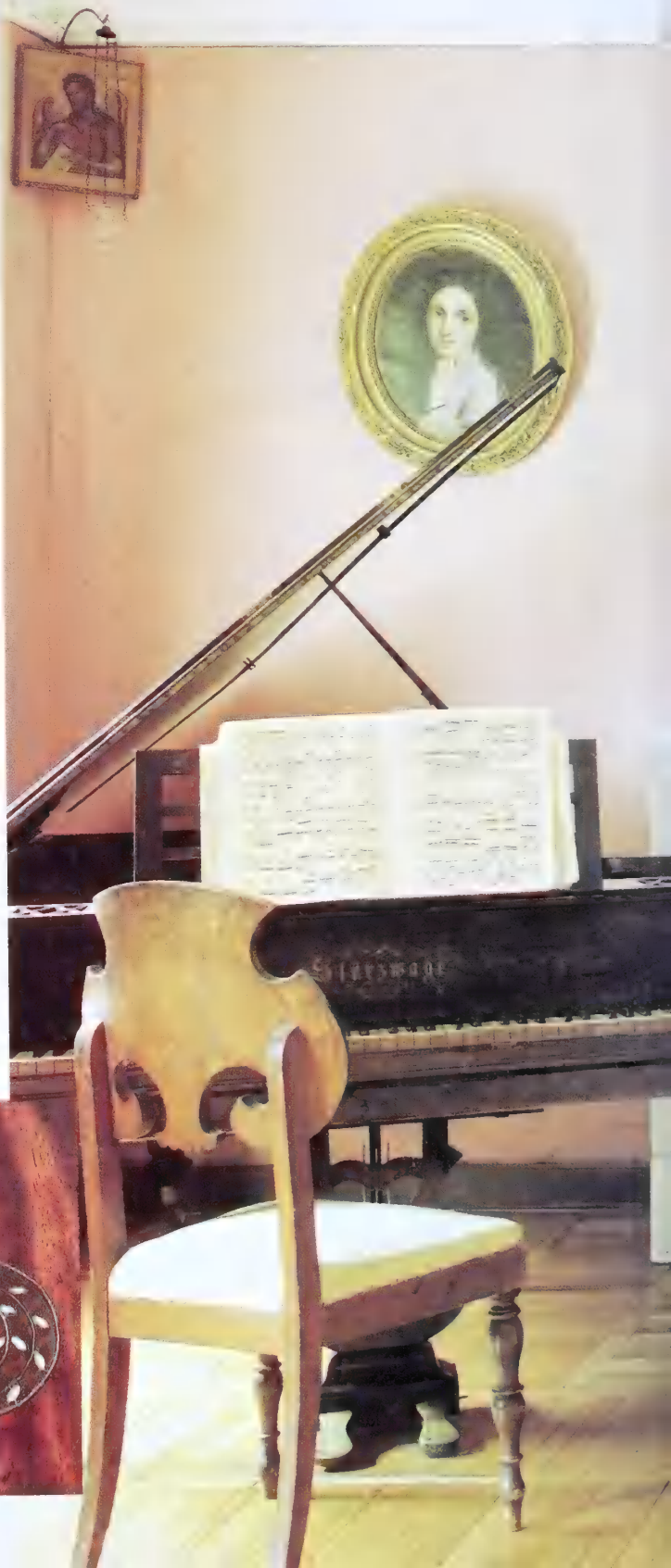
Russian country homes took cues from city life—translating palace stone into the charm of wood

In the early 1800s, when Pushkin lived, Russia eagerly embraced European styles in architecture, dance and fashion, though always with a twist. The tall columns and arched windows found in Alexander Pushkin's grandfather's home, Petrovskoye, reflect the civilized world's passion for all things neoclassic at that time. But the gingerbread, terra-cotta-colored roof and deep green walls are distinctly Russian.►

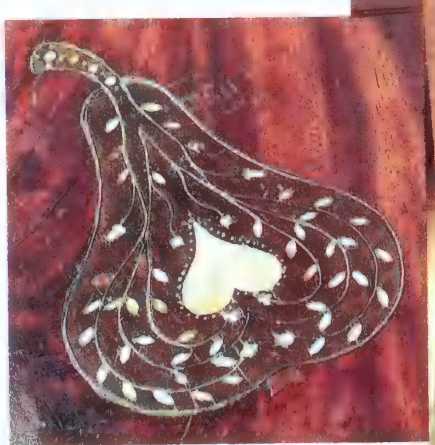


With its soft pink walls and curvy furnishings, the 19th-century Russian drawing room has the same warm appeal we crave today

The large manor Petrovskoye, now a museum, lies in the northern region of Pskov, roughly 150 miles southwest of Leningrad. It was first built in the late 1700s by Alexander Pushkin's great grandfather, Abraham Petrovich Hannibal, a captured Ethiopian prince who became a favorite of Peter the Great. Partially destroyed after the Russian Revolution and reduced to rubble during World War II, the house was restored by the Soviet government in an eight-year reconstruction beginning in 1978. The restoration team relied on 18th-century paintings, local records and Pushkin's own notes for authenticity. This drawing room is characteristic of interiors in late-18th-century country houses—walls covered with estate-woven linen (to ward off the damp) and then painted. Peasant-carved furniture—probably crafted from local wood—an elegant pianoforte, a crystal chandelier and the requisite icon make up the spare but comfortable furnishings.►



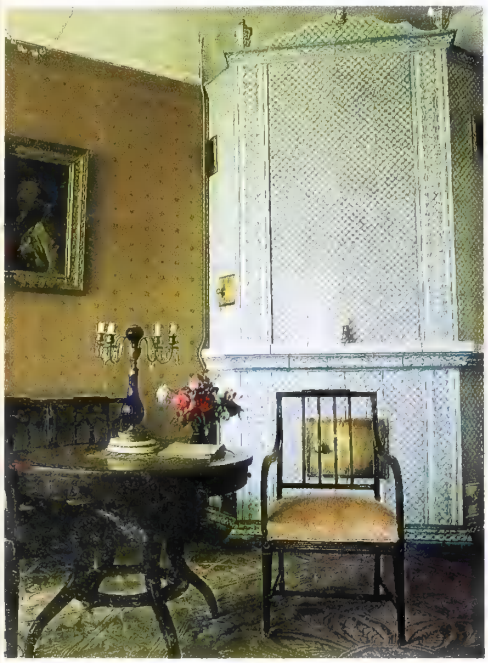




This Pushkin portrait *(above)* was painted in 1827. The mahogany gaming table *(left and below)*, inlaid with mother of pearl, belonged to his doctor. Family portraits flank the fireplace *(right)*.







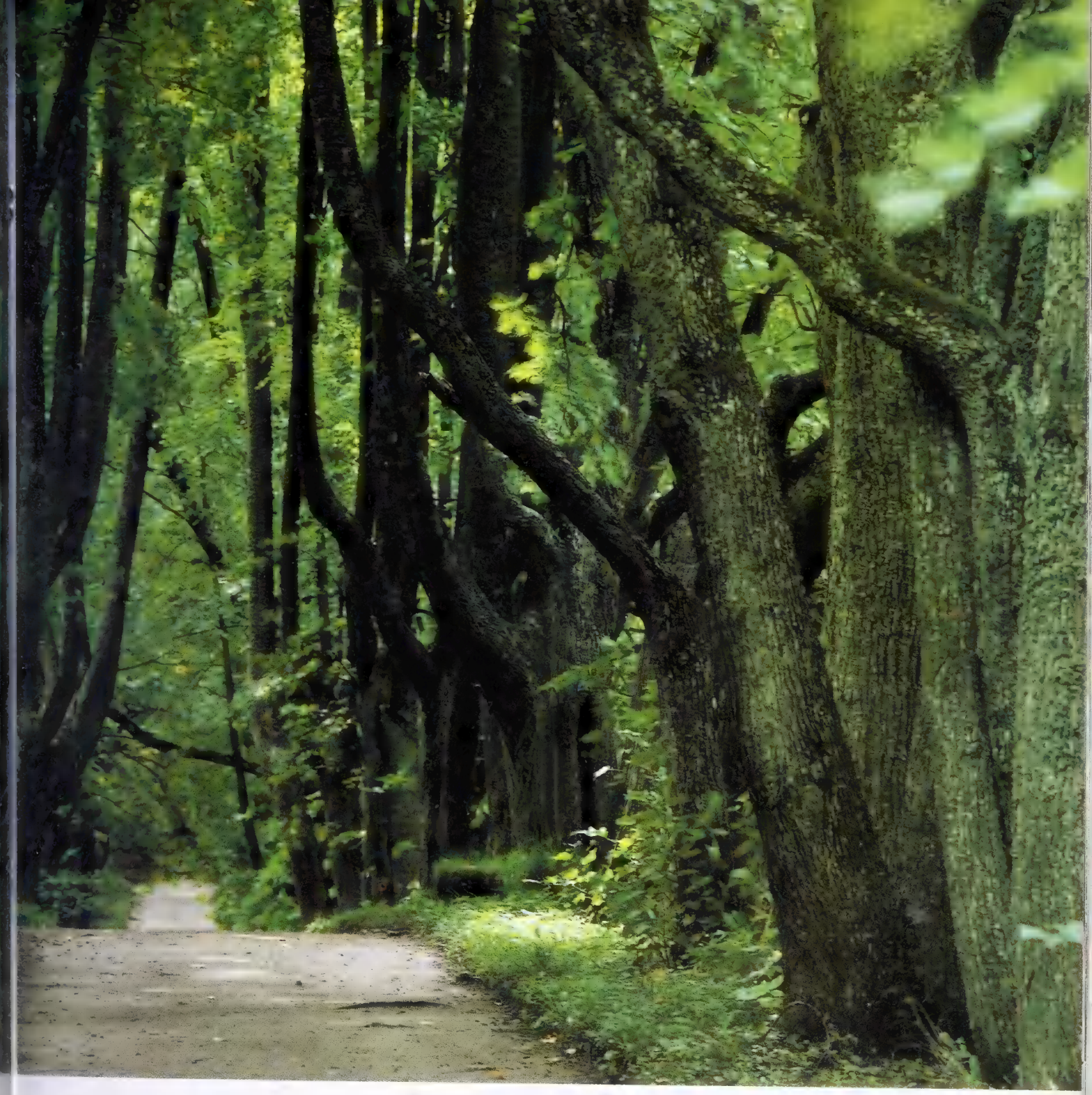
Gracious paths through leafy forests lead visitors from Petroskovye to the reconstructed estate of Mikhailovskoye, now part of a wildlife preserve. A trip to the restored houses here gives you an immediate view of how Russians of the time lived. The one-story country home of Alexander Pushkin's parents is probably much less formal than the family's city residence would have been. Like Petroskovye, this home was destroyed by time and war and painstakingly rebuilt.

Pushkin spent two years of exile here (1824-26)—probably the most creative period of his life—when he was banned from St. Petersburg for writing dissident poems. Next door to the main house stands the cottage of Pushkin's nanny, Arina Rodionovna. According to Professor Simon Stephanovich Geichenko, former head conservator at the Hermitage Museum and the man responsible for the entire Pushkin restoration, the nanny's log house is typical of one belonging to an aristocratic family's retainer. Pushkin loved to listen to Rodionovna recite Russian fairy tales. Later, these stories inspired Pushkin's own work.►





"I like a life of country quiet. There may be the lyre sound clear and free. There fancies bloom and dreams run riot. It suits my muse as it suits me"
—From Alexander Pushkin's *Eugene Onegin*



The woods near Mikhailovskoye *(above)* provided both fuel and building material for the estate. The garden *(top left)* and the main house *(center left)* at Mikhailovskoye. During excavation enough tile remnants were discovered to recreate the original stove. *Left:* Pushkin's nanny lived in this simple two-room cottage—near the main house at Mikhailovskoye—which is now filled with rough-hewn, peasant-carved furniture, all from the period and found in neighboring villages. Thanks to the region's ready supply of flax, locally woven runners were—and still are—quite common. The runner, tablecloths and draperies shown here were made by peasants in the town of Pskov.

A lush bower of trees, a meandering garden path and a simple log cabin—these evoke the romance of Russian country life



During cold Russian winters, a whole family could sleep on the stove

The servants' cottage, near the main house at Mikhailovskoye, resembles the nanny's cottage in its rusticity. As in all houses of this style, the stove dominates. Platforms built behind the stove and a bench beside it were made for sleeping. In an adjoining room, all the estate looms were kept for local weaving needs.►





Russian country style mixes homespun fabrics, exuberant furniture and painted decoration

With its charming simplicity and festive air of always being ready for a party or a ball, this house at Trigorskoye (an estate adjoining the Pushkin estate of Mikhailovskoye) looks like the setting for the country scenes in a Russian novel. Although the rough and rustic exterior has not changed much since the house was first built as a canvas mill around 1800, the 1820 interior shows that the owner, Madame Osipov-Wulf, a neighbor and great friend of Pushkin, followed the latest city styles. Even when Wulf found it necessary to simplify and improvise, she still draped windows in neoclassic fashion, decorated rooms sparely, and kept floors bare. This country simplicity appeals to us today: the furniture made by local craftsmen, the fabric woven on the estate, walls painted rather than papered, the intriguing shapes of corner stoves sculpted out of stucco rather than covered in tiles.

During his exile at Mikhailovskoye, Pushkin rode through the woods often to visit Madame Wulf and her children and made her house the country setting for his verse novel *Eugene Onegin.* ►





In the sitting room of Zizi Wulf *(opposite)*, the second daughter, stripes imitate wallpaper. At the top of the wall, blue stars are painted on white stripes, white stars on blue. *Top left:* Silk curtains and a mahogany console decorate the drawing room. Elsewhere in the house, a chair *(left)* made by local craftsmen has a seat cover woven on the estate. *Above:* The exterior of the house at Trigorskoye looks much as it did when built as a canvas mill. Columns and large windows were added when it was converted for living in the 1820s.





In a dacha near the czar's summer palace, easy elegance comes from the spare rooms—simply swagged windows and neoclassic tables and chairs



Shortly after his marriage to Natalya Goncharov, Pushkin and his new wife moved to Tsarskoe Selo (now called Pushkin) just 15 miles south of St. Petersburg. The name meant "Czar's Village," and Pushkin's rented dacha was only a short walk from the Catherine Palace, where the royal family spent summers. All this explains the sophisticated neoclassic interiors at Dacha Kitaev: The Russian royal court dictated taste, and the closer a home was to Court, the more high-style its decoration. Similar to Petrovskoye, Mikhailovskoye and Trigorskoye in the airiness of rooms and the neoclassic style of furniture, Dacha Kitaev is more polished and elegant. Originally built in 1827 by Czar Nicholas I for a well-loved valet, the dacha—which simply means summer house—had high-ceilinged rooms, tall windows, wedgwood wall colors and parquet floors. The blue drawing room, for example, is a large, handsomely proportioned oval with tall doors leading to the veranda. (The veranda has since been enclosed with windows and now resembles a sun-room, left.) Although the furniture, with its fine veneer of Karelian birch and its restrained shapes, is not original to Pushkin's rooms, the restorers are certain that the level of craftsmanship is similar. Because they worked from contemporary accounts and descriptions, restorers knew that Pushkin and his wife had borrowed furniture from a friend, a member of a noble family.■

Editor MARGARET KENNEDY
Writers PETER *and* DARIA DRAGADZE
Photographer JOHN VAUGHAN





Unlike the Pushkin houses on the previous pages, Dacha Kitaev has never been destroyed. Restorers found traces of the original paint, which helped them with wall colors and with the stencils in the drawing room *(above and left).* When Pushkin and his wife moved to the dacha, he wrote to a friend that he cared very little about what the other rooms were like, as long as his study *(opposite)* was comfortable. Here, the furniture is more masculine, though as finely veneered as the drawing room pieces, with their heavily carved arms and legs. *Opposite top:* This portrait of Pushkin's wife, Natalya, was painted in 1832.

FOR MORE INFORMATION ABOUT TRAVELING TO RUSSIA AND ABOUT HOW TO SEE PUSHKIN'S HOUSES, TURN TO PAGE 122



In a tiny Soviet village of two dozen houses near the town of Pereslavl-Zalessky, north of Moscow, stands this typical log house (above) one story with an attic, roofed in tin, covered in painted boards with corner posts and decorated with contrasting wood trim. *Opposite:* Russian jigsaw gingerbread—much like our own—with cutwork embroidery curtains behind the glass.

COTTAGE RUSSIAN

Fanciful and painted, the *izba*—or peasant house—is still where most small-town Russians live

Russians have been producing notable wooden architecture for centuries, from towering cathedrals and bristling fortresses to the bright and homey little painted log houses photographed by us last summer and explored here for the first time in an American magazine. They are typical of the cottages our editor and photographer found when driving through villages a few hours north of Moscow. Some of these houses were built 100 years ago, some are mere decades old, and some are almost new. Such log cottages are still being built—not for tourists to admire in Ye Olde Village parks but for real people to really live in.

Houses constructed in the same simple way—with horizontally placed fir or pine logs—have been known since medieval times, and earlier examples near Novgorod have been unearthed by archaeologists in recent years. Changes have occurred gradually not in construction skill but in building size, which has increased, and in decoration, which has proliferated as affordable paint has become available and jigsaw technology was born. Russians dearly love decoration in architecture, usually executed in stone in the city and wood in the country.

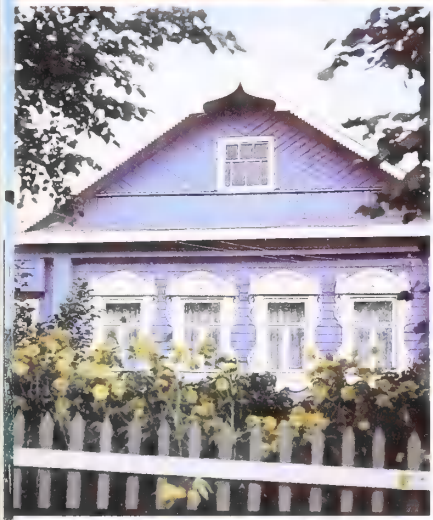
Following tradition, the cottages always place their front gable toward the street and the entrance at the side, either through an unheated "summer room" or a small vestibule. There are two or three rooms downstairs, heated by a huge clay stove in the center, with an attic above, where laundry is dried in winter.►











Wood carvers in the village of Kostroma were particularly skillful. The window trim *(top left)* imitates drapery around an icon, for example. Single houses are three or four windows wide. A six-window-wide house *(opposite, second row right)* is a two-family dwelling. Attics are often decorated with chaletlike trim and there may be a fancy carved bargeboard on the front gable *(right)*. Some of the houses reveal their log sides *(bottom right)*, while others *(opposite, third row left)* have horizontal boards. The unusual tower house *(below)* was probably copied from a European photograph, but its materials and exuberant decoration are pure Russian.■

Editor MARGARET KENNEDY
Writer ELAINE GREENE
Photographer JOHN VAUGHAN









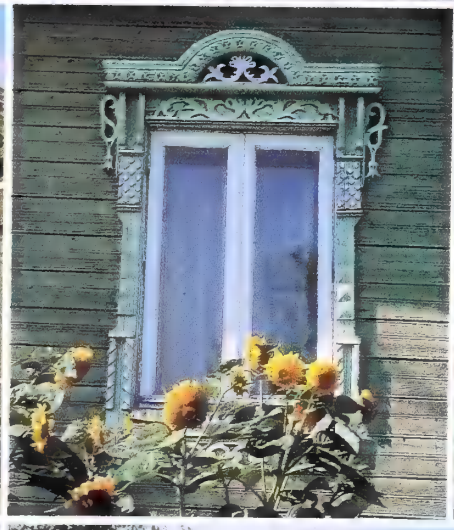




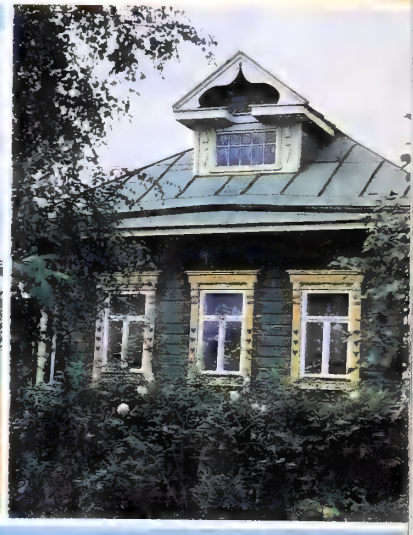















ENGLISH COUNTRY, MADE FOR TODAY





Master decorator Mario Buatta shares his favorite Regency style in a new collection

New York designer Mario Buatta moves fast. Sought after for his inimitable way with chintz and English antiques, Buatta packs his days decorating the homes of the rich and famous and rushing from showhouse to antiques show—a man hard to pin down. Somehow, the John Widdicomb Company got him to sit still long enough to design this Regency-style collection—with sensational results. Nineteen cabinets, tables and upholstered pieces for living and dining rooms are arriving in stores now, with the bedroom line debuting in October. "This is the furniture I want for homes I decorate," says Buatta. ►







In a New York Shingle Style house, Mario Buatta *(above)* mixes his new furniture with chintz he's also designed. In the living room *(right)*, plush unmatched chairs relax the look: roll-back armchair *(foreground)*, $2,200; armchair, $2,000; bookcase/secretary, $5,700; slipper chair, $1,650; all, Mario Buatta for John Widdicomb Company. Trellis fabric, $40 a yard, Fabriyaz. Chair at secretary, $1,600, John Widdicomb. Spaniel painting, $2,100; lacquered stack table, $1,050; both, John Rosselli. Majolica on secretary, $50 to $325, Mottahedeh. Pedestal table, $6,000, Kentshire Galleries. Rug, $3,500, Kamdin Designs.

Tables and case pieces are cherry or mahogany with various veneers. *Left:* Coffee table, $2,350; round occasional table, $2,300; sofa, $3,950; all, Mario Buatta for John Widdicomb. Sofa fabric, $40 a yard, Stroheim & Romann. Victorian paisley slipper chair, $1,600, Charlotte Moss & Co., Ltd. *Above left:* Sofa, $3,750, Mario Buatta for John Widdicomb. Damask fabric, $40 a yard, Stroheim & Romann.

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DESIGNER ROOMS AT RETAIL







As diverse as Regency style itself, the new furniture features a broad range of painted decoration and carved details

The Mario Buatta Collection for John Widdicomb is the latest of the designer-label lines introduced by furniture manufacturers in recent years. It's a trend that's made well-designed quality furnishings widely available. "Mario knew we could handle complicated designs and paint finishes," says Michael Greengard, president of the 131-year-old Grand Rapids, Mich., firm. "These are high-end pieces at sane prices."

Begun in 1987, the collaboration took a year and a half—just long enough to get the eight upholstered pieces and 11 tables, cases and cabinets right. While Buatta scouted for antiques he wanted reproduced, Widdicomb's designers steeped themselves in the Regency period. Sketches were sent back and forth. Once a month, Widdicomb staffers flew to New York to pore over Buatta's evolving designs.

The resulting pieces fall into three groups: Buatta's favorites; designs based on period elements—one table's faux bamboo legs, another's marbled top; plus Buatta's cushy upholstery—"Mario copying Mario," quips Widdicomb's Chad Womack. No two pieces are alike. The chinoiserie cabinet *(above left)*, for example, is more formal than the sweetly painted demilune table *(above right)*. ►

In both dining room and entrance hall, Mario Buatta lightens the mood by mixing pale woods with dark. *Right:* Table, $3,975; console, $4,450; both, Mario Buatta for John Widdicomb Company. Chairs, $1,350 each, John Widdicomb. Curtain fabric, $40 a yard, Fabriyaz. Painted Adams-style pedestal, $18,000 a pair, Kentshire Galleries. Painting, $2,400; creamware tureen, $450; both, John Rosselli. Hurricane lamps, $125 each; leaf tureens with stands, $175 each; decanters, $300 each; all, Mottahedeh.



***Above left:* Cabinet, $4,450, Mario Buatta for John Widdicomb. *Above right:* Demilune table, $2,300, Mario Buatta for John Widdicomb. Mirror, $2,400; sconces, $1,800 a pair; both, John Rosselli. Majolica, $85 to $150, Mottahedeh. Shawl and découpage jar, Garvin Mecking. *Left:* Fabric for window seat and valance, $58.50 a yard; table fabric, $36 a yard; both, Stroheim & Romann. Monkey dish *(on table)*, $450; black chinoiserie box, $450; both, John Rosselli. Gilt bench, $3,500, R. Brooke, Ltd. Umbrella stand, $535, Charlotte Moss & Co., Ltd. Rug, $1,200, Kamdin Designs.**

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"Nothing's worse than a room with an invisible ribbon across the door that says keep out. A house that looks lived in is a lot more relaxing"

Lots of people think English style is just a bunch of ruffles and bows," laments designer Mario Buatta. "But there's more variety and depth to it than they realize." For Buatta, English houses are appealing because they're *family* homes, lived in for many years, with each generation adding its own mark. "Too many Americans make the mistake of wanting everything to be perfect," he says. "Rooms that look lived in are a whole lot nicer. I prefer furniture that appears to have been collected, piece by piece, over many years."

In room design, that sentiment translates as a mix of exuberant chintz patterns and furniture shapes and lots of personal mementos. Buatta's signature is his luxurious fabric effects—here, lined and interlined curtains and shaped, double-trimmed valance with jabots. The new poster bed, with its patinaed paint finish, adds the feeling of history that's part of the lived-in English look which Buatta loves. With his new furniture line showing up in stores now, you can get a piece—or pieces—of that history, too.■

Writer JANE MARGOLIES
Photographer FELICIANO

Right: **Pedestal table, $1,600; armchair *(lower right)*, $2,000; both, Mario Buatta for John Widdicomb Company. Queen bed with canopy, $5,275, John Widdicomb. Fabric for canopy, dust ruffle, slipper chair and curtains, $40 a yard, Fabriyaz. Rug, $4,860, Kamdin Designs. Pink porcelain fruit *(on table)*, $450; child's wing chair, $450; both, John Rosselli. Botanical prints, $175 to $300 each, J. Pocker & Son.**

All white bed linens, $300 to $700, and pillows, $34 to $70, Paper White Ltd. Child's rocker, $450; dressing table mirror, $1,600; column lamps, $1,325 each; all, Charlotte Moss & Co., Ltd. Silver frames and crystal bottles, $95 to $595, R. Brooke, Ltd.
Above: **Chair and ottoman are custom-designed by Mario Buatta. Fabric, $40 a yard, Fabriyaz. Fireplace tools, $768, Danny Alessandro, Limited. Porcelain, $75 to $175, Mottahedeh.**

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SHELF LIFE

Hanging shelves pack lots of personality in small packages











The Victorians, with their passion for ornament, had a name for shelves like these: "Whatnots," they were called. Bring handy holders of prized collections, family mementos, travel souvenirs and treasures of all kinds. Styles may have changed—small shelf units today come in an enormous range of materials, colors and shapes—but whatnots still make terrific showoffs. Unlike drawings or paintings, these shelves showcase very personal art—and the display can change daily. From left: Acorn-decorated vertical shelves, $98. Sweetgrass. Name checks frame glass panes, $160. Joint Venture in Design, Inc. Shelves of painted barnwood, $225. Zona. A miniature French armoire, $142. Joint Venture in Design, Inc.

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While 19th-century whatnots were prim, proper and confined to the parlor, ours have turned mobile, dressing up every room in the house. A dramatic version (below right) would transform even the dowdiest of baths—and could hold bottles rather than ornaments: $875, Charlotte Moss & Co. This Chippendale-style fretwork unit (below) would quickly lend graphic patterns to a nondescript hallway: $475, Port Royal.

Some hanging shelves keep their secrets. This green and gold adaptation of a French wall cupboard, for example, could hide cleaning supplies near the kitchen sink, or gloves, scarfs and skate keys in the entryway: $164, Joint Venture in Design, Inc.

Lemon print, $200, J. Packer & Son. Table, $2,000, Siskin-Valls. Vase, $300, Clodagh, Ross & Williams. Gothic chair, $1,381 a pair, Florence de Dampierre, Walls, Ross Madole.►

Great new hang-ups—from a neoclassic cornice to a country-style plate rack

Right, from top: *Faded paint and cutouts give a shelf rustic appeal; $88, American Country.*

***W**ith neoclassic details, this shelf builds character into any room; $50, Magnolia Traditions.*

***W**aves soften the back of a four-foot-long shelf; $45, From The Mill.*

***A** shelf with pegs would be just right in an entry or mud room; $137.50, American Country.*

***G**ingerbread trim looks like a fragment from a Victorian porch; $70, Ballard Designs.*

Opposite, clockwise from top: *Shaker details show up in shelves and a pegboard; $141, Shaker Workshops.*

***A** gracefully scrolled unit, narrow enough for the powder room, has pegs for hand towels; $60, Magnolia Traditions.*

***C**ountry-style plate and glass rack; $520, GuildMaster.* ■

Editors DARA CAPONIGRO *and* CAROLINE ZIV
Writer ELIZABETH H. HUNTER
Photographer STEVE COHEN

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PARED-DOWN

Transplanted Easterner Peggy Drexler moves her kind of country style into the California sunshine







Peggy Drexler lets bold, unadorned furniture speak for itself. Set on the diagonal and arranged for drama, Shaker-style antiques play off contemporary upholstered pieces in the living room *(above and right)*. A soft kilim anchors the scheme.►

COUNTRY



Contrast equals drama—shapely earthenware gleams against a clean white grid

In her Bay Area home, recently arrived Californian Peggy Drexler approaches country style with the heart and eye of a modernist. She arranges her streamlined Shaker antiques like sculpture, carefully positioning them alongside sand-hued contemporary seating pieces.

"I didn't want to walk in and have a sofa scream at me," she explains. "I just wanted a cool background for the antiques."

The original impulse for this calm style came from living in hectic New York City. In fact, all of Drexler's furnishings were moved lock, stock and barrel from a Manhattan apartment and a Long Island house. "I didn't buy anything new for this house," she says.

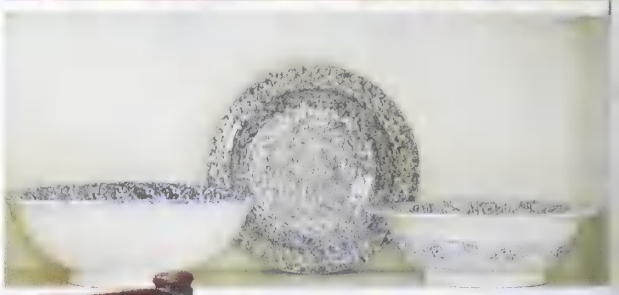
When Drexler moved west five years ago, she chose this 1904 shingled house because it reminded her of Long Island. Although the house hadn't been touched in 20 years, she lucked out. "It had good bones," says Drexler. She let in the light, taking down heavy curtains, bleaching wood floors and painting everything else white. Now the architecture—mullioned windows and lanky French doors—shows its character.►

Poster-perfect: An 18th-century Shaker rocker, complete with top blanket rung, stands beside the soft curves of antique pottery. Peggy Drexler *(opposite, inset)*, who's working toward her doctorate in clinical psychology, chose the vibrant kilims because they reminded her of American Indian designs. The rugs' strong geometric patterns complement the simplicity of both the contemporary and rustic furnishings.











"I wanted pieces and colors that I could live with for a long time," says Peggy Drexler





Curl-up comfort comes from the friendly charm—
antiques, an inviting chaise
and the sunny play of all-day light



Peggy Drexler chose the reproduction pencil-post bed for its long lines and weathered-green color, echoed in the chaise and the old farm stool. Tall windows bring the garden—designed by the late California landscape architect Thomas Church—inside.►





"People enjoy being here because it's so soothing. There's nothing intimidating about our home"

Almost 20 years ago, long before country became such a hit, Peggy Drexler started collecting rustic furnishings. Unlike most collectors, however, she cares more for purity of line than pedigree. "It was an instinctual kind of thing for me," says Drexler. "I just fell in love with the simplicity of Shaker and Shaker-inspired furniture. After a while, searching for these pieces became a real hobby."

She doesn't treat her treasures with kid gloves, though. "Furniture should be used," declares Drexler. The painted cupboard in the bedroom used to hold a child's toys. Now it stows clothing. Drexler stashes vases in the 18th-century painted cupboards in the living room. "I never worry about having kids run around in here," she says. "I think knocks and scratches add to the furniture's character."

There's a sparkling simplicity about these rooms—no knickknacks, no gewgaws. Witness the collection of transfer ware, yellowware and blue-and-white-pottery dressing the living room shelving. Rather than filling every open space, Drexler lets each piece strut its stuff.

Comfort is everywhere. A variety of elements—the patinaed antiques, nubby-textured upholstery, gentle colors of kilims and rough-painted furniture—supply abundant warmth. It's a welcoming home, thanks to the serenity of the neutral colors and the adjacent ever-blooming garden.

It all adds up to a refreshingly undecorated style that we've been calling "country graphic." Peggy Drexler has her own way of describing her house overlooking the Bay: "I call it decorating with the pieces you love." ■

Editor JODY THOMPSON-KENNEDY
Writer RHODA JAFFIN MURPHY
Photographer JOHN VAUGHAN

The breakfast room *(above left)* is home to a timeworn table and a set of bow-backed Windsors. When she's seated in her office *(above and opposite)*, Peggy Drexler has a glorious view of the Golden Gate Bridge. On the wall hangs a 19th-century English sampler. The 1850 English deacon's bench, draped by Early American quilts, once graced Drexler's Park Avenue dining room. "It shows how versatile these pieces are," she says.

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THE NATURAL TOUCH

Exploring Alta Tingle's serene world offers an eye-opening mix of Far Eastern crafts and California rustic

If you've ever walked into a shop that made you want to rush right home to redecorate, then you understand the appeal of The Gardener in Berkeley, Calif. "We try to put everything together in such a way that will inspire people," says designer-owner Alta Tingle. Gathered from all over the world, the chairs, tables, planters and crafts at The Gardener are all judiciously chosen and then perfectly grouped to intrigue the eye. The front room is filled with anything a gardener might want, while the back opens up into sparely arranged spaces and display niches—all edited to lend each piece of furniture the look of sculpture.

Like all rooms with a powerful design impact, these reflect the very personal style of the owner. Tingle, who designed gardens in southern California for 10 years before moving north, brought her gardening sensibility to interior design. "I sell only furniture and accessories with a rustic aesthetic," she says. "Although not all of the furniture is weatherproof, each piece would look just as much at home in a garden as it does here." ►



PERSONAL VIEW



Above: Rough plaster frames a display niche where Tingle creates a graphic effect with a ladder and chair from the Philippines, a rusting steel sculpture and a birdhouse. *Opposite:* Textures range from the bark of a twig bench to smooth river stones.

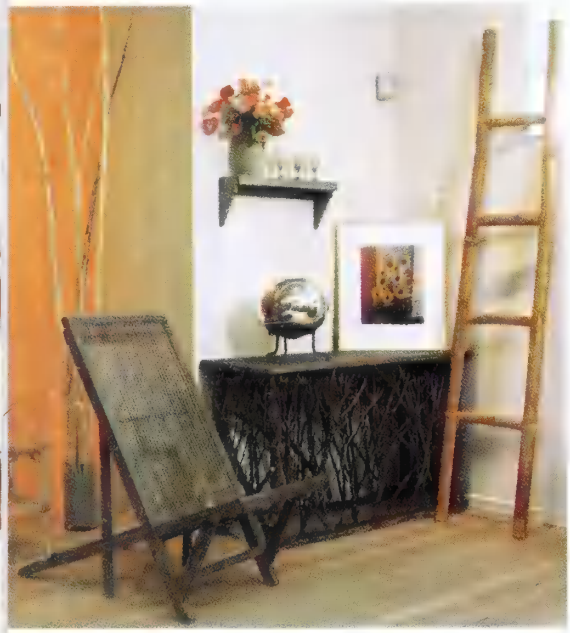
Conspicuously absent from The Gardener are the white wicker furniture, trellises and hand-painted cachepots associated with English gardens. Alta Tingle's shop looks toward the Pacific. It's a fine distillation of California's outdoor style and Oriental influences. "This feeling must come from my own uncluttered sensibility," she says, "because I never studied Japanese design. Yet the Asian influence is powerful on the West Coast; it filters through to everything."

What seems especially Oriental about the shop is the spare settings and the sensuous juxtaposition of textures and materials. You want to pick up and handle each object. Tingle's tactile sense is as highly developed as her eye, and she delights in draping a handwoven Guatemalan shawl on a crisp white cotton chaise, or placing ceramic plates on the honed surface of a stone table. With the help of her design team, Michael Parrent and Gordon Chun, Tingle even created floors and walls with contrasting textures. As you enter, the shop is concrete underfoot, scored like sidewalk pavement. This rough texture gives way in the back to smooth floorboards of bleached Douglas fir.

Everything here is borrowed from nature, often left as is, like the unpeeled branches of a twig console table. "I have always liked materials that are not extraordinary in themselves, but that become extraordinary through design," says Tingle. A good example is the ordinary concrete used for the floor. Tingle and her team added umber pigment to the concrete mixture to warm up its chilly gray color. ■

Editor JODY THOMPSON-KENNEDY
Writer ELIZABETH H. HUNTER
Photographer JOHN VAUGHAN





Alta Tingle showcases a neutral palette in her shop—just as she's done with her garden designs. Flowers provide the color. *Opposite:* Pepper berries dry on a wall alongside shelves and brackets made of weathered wood. *Above:* Trunk and bench from the Philippines; stone-topped table from Italy. *Left:* A tableau of Oriental accents: folding chair, bamboo ladder and twig console. *Below:* Display in the shop window with rustic chaise and overscale terra-cotta planter.

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Spare and sculptural, Alta Tingle's style has a hint of the Oriental. "The Asian influence is powerful on the West Coast," she says

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CLOSE-UPS

By PHYLLIS BARTLETT

RUSSIAN CRAFT

Fancy a rustic chair for your own retreat or garden? This one, hewn from a tree trunk in Russia *(page 41)*, is easy to adapt. We think the antlerlike branches make the chair.



This mantel decor uses appealing color and texture to make its point. *Tips:* Mix real and decorative flowers. A timeworn mirror has more charm. Contrasting trim on the mantel's detail echoes a cornice molding above *(see page 62)*.





BERIBBONED

In Russian summer houses, stencils often mimic wallpaper *(page 53)*. This stenciled ribbon appears below a ceiling molding. Adapt it by cutting your own stencil board. For a catalog of Cut & Use Stencils, write Dover Publications, 31 E. Second St., Mineola, New York 11501.



GLASSWORKS

Set a cool mood for hot days. This table setting, in the California house on page 68, plays glass on glass for a shimmery effect. Achieve the same look, not just with antiques, but with the wide variety of glass found at flea markets or at tableware shops.

A DESK TO TREASURE

Any room would love this Buatta-designed secretary. Why? Its size and scale snuggle into corners *(page 59)*. The paint finish is less formal than wood. There's lots of display space, so it's not too businesslike. It may look one-of-a-kind, but is available in stores.

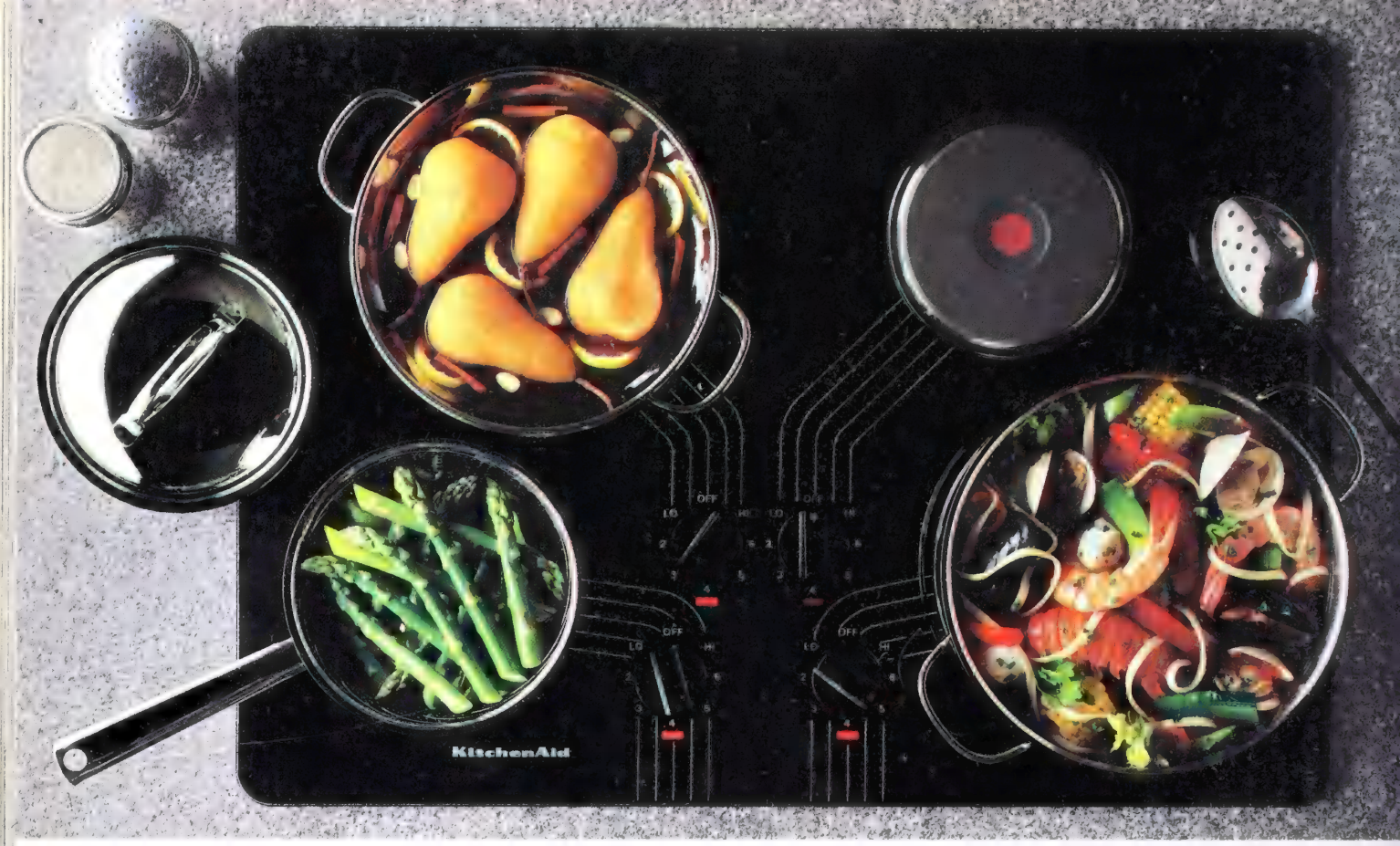


TRIM MAKES THE CHAIR

In the lighthearted bedroom on page 62, Mario Buatta created an easy-to-copy trim of 1/2-inch rickrack for his own chair and ottoman designs, then underscored it with a narrow pink border for an effect of naive charm. Similar zigzag trim is $1 a yard at Greentex, 236 W. 26 St., New York 10001; Phone 212-206-8585. ■

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ENTERTAINING PLUS



For so long, the French have been conformist," laments Aude Clément, proprietor of Au Bain Marie, Paris's well-known linen and tablewares shop. "Now, at last, they're trying food from other countries, and the dishes aren't always Limoges." Clément would know. Since 1978, she's presided over a wondrous assortment of wares from the 18th century to today—Victorian cutwork linen and 1940s-style penguin cocktail mixers, etched cranberry glass and Bakelite nutcrackers. Having honed her sharp eye as a photo stylist, Clément inspires customers by mixing old and new, elegant and kitsch in special store displays.



Clément's tiered buffet for an afternoon tea *(above)* could turn the tables on any party. Like a wedding cake, it's built of three "layers," so cups and saucers step up in the world. A round table forms the sturdy base *(below left).* Piles of books hold up a plywood circle, which supports more books and the smaller top circle. Tablecloths—Clément dyed these in bright, offbeat colors—keep everything under cover.

With two new shops in Japan, Clement has her eye on America. "I'd love to open stores in the States," she says. Until then, you can find her wares in select stores or order them by mail. Au Bain Marie, 10 rue Boissy-d'Anglas, 75008 Paris, France.

Editor SARAH BELK
Writer JANE MARGOLIES
Photographer JOHN DOMINUS

FROM PARIS—TWO PROS SHARE THEIR SECRETS FOR SWEET SUCCESS



Putting on the Ritz: Christian Guillut, head chef at Ecole Ritz-Escoffier, under the watchful eye of the legendary Georges Auguste Escoffier.





Just a year old, the Ecole de Gastronomie Française Ritz-Escoffier is serving up some sweet ideas in its cooking classes. The school, in Paris's venerable Hôtel Ritz, teaches a blend of classic, regional and contemporary French cuisine. Fresh fruit *(above)* comes in a melon cup with zigzag edge. Chocolate mousse is molded into three elegant eggs, topped with chocolate curls, and set off by orange sauce with sections. For course list, write 15 Place Vendôme, 75001 Paris, France.■

RECIPES APPEAR ON PAGE 92

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CREAM OF THE CROP



Pour on the culture: savory coeur à la crème and buttermilk *(above)*.

The tangy taste of cultured creams—like buttermilk, yogurt or goat cheese—adds zesty punch to everything from marinated lamb to raspberry cobbler ▶





From the land of goat's milk and honey: fresh goat cheeses from The Coach Dairy Goat Farm in Pine Plains, N.Y. *Clockwise from left:* Fromage blanc, "buttons" and "disks" (with pepper and dill), a green peppercorn "brick" with assorted soft-ripened cheeses *(on black plate)*, and a wheel of aged cheese *(on round board).*►



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Miles and Lillian Cahn—and the Cah
"kids" *(opposite)*—in Pine Plains, N.Y., domestic farm
stead cheese and other cultured dairy products ar
becoming increasingly available. Goat's milk yogurt
fromage blanc and an array of goat cheeses are some o
the new choices on the market.■ —SARAH BEL

Photographer MARINA SCHIN

The natural acids in sour cream make pastry exceptionally tender and flaky. We love its rich addition to not-too-sweet raspberry-plum cobbler *(above)*. Chicken breasts stuffed with feta cheese, grape leaves and rice *(right)* combine rousing Greek flavors in a dish that's delicious hot or lightly chilled. Platter, Pottery Barn.







Yogurt, a popular Middle Eastern marinade, tenderizes meats and adds a mild tang. Try it in spicy yogurt-marinated lamb chops *(above)* and serve with grilled green tomatoes topped with yogurt. *Right:* Mussels in a mock crème fraîche sauce (sour cream plus heavy cream) are flavored with cilantro and both fresh and sun-dried tomatoes. Plate, Zona.

FOR MORE DETAILS, SEE PRODUCT INFORMATION
RECIPES BEGIN ON PAGE 92





WINE & GOOD SPIRITS

By DAVID ROSENGARTEN and JOSHUA WESSON

BEYOND CHARDONNAY: WHITE WINE DISCOVERIES AT GREAT PRICES



GREAT WHITE HOPES

Across America every evening at about 7, the same phrase is on many lips—at fashionable restaurants and intimate refrigerator rendezvous: "A glass of Chardonnay, please." Wine drinkers are requesting wine made from California's favorite white grape. It's obviously part of America's growing wine savvy, since five years ago all you heard was "a glass of white wine."

There's a catch here, however. Imagine going into a video store and asking for a Hitchcock film every time you rent a movie. Hitchcock's great, but so are a lot of other directors. Chardonnay's great, too, but you gotta diversify.

We tend to single out California Chardonnay for several reasons. It's usually very fruity, sometimes almost sweet—immediately appealing stuff. But Chardonnay can be a difficult wine to match with food. Pair an expensive, full-flavored California or French Chardonnay—such as Montrachet—with most fish dishes, and either the flavor of the fish disappears or its fishiness is unpleasantly emphasized (as is true with many red wines). Simpler white wines, with higher acidity and lower alcohol than you usually find in Chardonnay, go more smoothly with more foods. So in the interest of variety, we recommend a range of alternatives. There are some delicious un-Chardonnays out there, often with more distinctiveness than you find in the Big C. They usually cost a lot less than Chardonnay, too.

Muscadet. Made near the oyster-crazed French town of Nantes, Muscadet is great with other shellfish, too. Young Muscadet tastes like a fruity, light Chardonnay, at about half the price. Try the Chablis-like Muscadet from Gadais Frères ($6).

Vernaccia di San Gimignano. This simple but rich-tasting Tuscan blends well with many foods. Drink it young. We like the 1987 Strozzi, Villa Cusona ($7), with its hint of pine, and the 1987 Il Poggio, Conti Guicciardini ($7), with its Chardonnay-like toastiness. Drink with risotto or chicken.

White Rioja. Riojas with at least a few years of barrel aging have all the buttery, vanilla character you'd expect from expensive Chardonnay. Plus, Rioja's lively acidity helps it go with food. The 1983 Marqués de Murrieta Blanco ($13) is a little pricey for a white Rioja, but its butterscotch-and-cream character is magnificent. Try it with fish in creamy sauces. Less intense but still good are the 1985 Monopole from Cune ($6) and the 1985 Viña Tondonia ($5).

German Riesling. These wines have everything we like: low alcohol, crisp acidity and, in some cases, a delicious hint of sweetness. The fruity 1986 Zeltinger Himmelreich Riesling Kabinett from the Winzergenossenschaft ($7) is practically dry and deliciously light. It's perfect with shellfish that have inherent sweetness (scallops, crab). A bit sweeter, richer and more complex is the 1985 Wehlener Sonnenuhr Kabinett from J.J. Prum ($10). Drink with any fish or white-meat dish that has a bit of sweetness.

Alsace Pinot Blanc. We highly recommend the deliciously complex 1986 Josmeyer Pinot Blanc Auxerrois from the Hengst vineyard ($14) and the lighter, crisper 1986 Willm Pinot Blanc, Cordon d'Alsace ($8). They're both ideal with pâtés and quiche of all persuasions.

New Zealand Sauvignon Blanc. Sauvignon Blancs can do just fine standing in for Chardonnay. Try the characteristically lean, crisp and herbaceous Sauvignon Blancs made in New Zealand. Corbans's 1987 Sauvignon Blanc, Marlborough ($9), is fresh and herbal, as is the Hunter's Sauvignon Blanc 1987 ($8). Both are delicious with poached salmon and asparagus.

Vouvray. Vouvray is one of our favorite all-purpose white wines. Select Vouvrays labeled "sec"—meaning dry. They're a genuine treat. The 1985 Clos Baudouin from the estate of Prince Poniatowski ($14) is bone dry, lively and full of fruit. Slightly richer, but no less acidic, is Gaston Huet's splendid 1985 sec ($14). Enjoy all of these with picnic foods, lighter grilled meats and fish, and salads dressed with fruity vinaigrettes.■



David Rosengarten and Joshua Wesson are copublishers of The Wine and Food Companion *newsletter.*

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ENTERTAINING PLUS

Continued from page 83

FRUIT SALAD IN A MELON WITH CHAMPAGNE AND RASPBERRY SAUCE

- 4 small cantaloupes
- 1/4 pound strawberries, washed and hulled
- 1/4 pound raspberries
- 1/4 pound wild strawberries, blueberries or blackberries
- 1/4 cup sugar
- Fresh lemon juice, to taste
- 1/4 cup raspberry sauce (recipe follows)
- 1 cup Champagne or sparkling wine

☐ Cut jagged-edged "lids" in each melon (as in photo) and set aside. Remove seeds and discard. Using a melon baller, scoop pulp into balls and transfer to a small bowl. Set aside scooped-out melons until ready to serve.
☐ Add berries to melon balls, toss gently with your hands. (Do not stir, since fruit crushes easily.) Sprinkle with sugar and lemon juice and chill 30 minutes.
☐ To serve, fill each melon with fruit, drizzle with 1 tablespoon raspberry sauce and 1/4 cup Champagne, and replace lid. Serves 4.

RASPBERRY SAUCE

- 1-1/4 cups fresh raspberries
- 2-1/2 tablespoons sugar
- 1 tablespoon fresh lemon juice

☐ Push raspberries through a sieve into a bowl. Add sugar and lemon juice and stir until combined. Makes about 1 cup sauce.

CHOCOLATE MOUSSE WITH ORANGES

Chocolate mousse:

- Juice and grated zest of 1 medium orange
- 1/2 cup plus 2 tablespoons unsweetened cocoa powder
- 5 ounces bittersweet chocolate, finely chopped
- 3/4 cup sugar
- 1 tablespoon instant coffee granules

Orange salad:

- 2 pounds oranges
- 6 tablespoons (3 ounces) grenadine (available in specialty-food stores or by mail from Dean and Deluca, New York City, 800-221-7714)
- 1/4 cup superfine sugar
- 1/4 cup lukewarm water

- 1-2/3 cups chilled heavy cream
- Bittersweet chocolate curls, to garnish
- Unsweetened cocoa powder, to garnish (optional)
- Confectioners' sugar, to garnish

☐ Make mousse: In a heavy medium saucepan over low heat, heat orange juice, cocoa powder, chocolate, sugar and coffee, whisking constantly, about 3 to 4 minutes, or until sugar is dissolved and mixture is smooth. Remove from heat, stir in orange zest, and cool completely.
☐ Make orange salad: Remove zest from 2 of the oranges and julienne. Drop zest into a small saucepan of boiling water and boil 2 minutes. Drain and refresh under cold water.
☐ In a small saucepan over low heat, simmer grenadine and zest 45 minutes, or until tender. Cool zest in syrup to room temperature.
☐ With a large knife, cut peel from all the oranges, removing white pith along with peel. Section oranges and toss in a bowl with zest, sugar and water.
☐ In a medium bowl set over ice, beat cream until very stiff, then fold in chocolate mixture. Transfer to a serving bowl, if desired. Chill 2 to 6 hours, or until set.
☐ To serve, spoon some of the liquid from the oranges onto plates. Using a serving spoon, form egg-shaped scoops of mousse and place on orange "sauce." Sprinkle with cocoa and confectioners' sugar. Fan orange slices alongside mousse and top with drained grenadine-soaked zest. Serves 6.■

CREAM OF THE CROP

Continued from page 88

All of the following recipes were created especially for House Beautiful by food pro Amanda Hewell, whose three-year-old son, Zack, loves goat cheese. Photographs were taken at HB's "Best Small House" in Westport, Conn. and Coach Dairy Farms in Pine Plains, N.Y.

SAVORY COEUR A LA CREME ON A BED OF GREENS

- 4 ounces whole-milk ricotta
- 4 ounces cream cheese
- 6 ounces fresh, young, mild goat cheese (chèvre), such as Montrachet or bûcheron
- 4 teaspoons extra-virgin olive oil
- 2 to 3 cups assorted young greens and herb leaves, such as mint, sorrel, basil, chives, tarragon, watercress, arugula and Italian parsley
- Extra-virgin olive oil (or substitute walnut oil), to dress salad
- Kosher salt, coarsely cracked black pepper, to taste

☐ In a food processor process cheeses and the 4 teaspoons olive oil until smooth. Divide among eight 2-ounce coeur à la crème molds lined with 1 layer damp cheesecloth. Cover and chill 3 hours, or until thoroughly chilled.
☐ In a small bowl toss greens and herbs with olive oil, to taste. Arrange herbs on plates, unmold hearts on top and remove cheesecloth. Sprinkle with salt and pepper. Serves 8 as cheese course, breakfast or light lunch. (*Note:* May also be served without greens as an hors d'oeuvre. Spread on toasted French bread slices and serve with a chilled California Sauvignon Blanc such as Benziger or Hanna.)

RASPBERRY PLUM COBBLER WITH SOUR CREAM PASTRY

Pastry:

- 1 cup all-purpose flour
- 1/2 teaspoon baking powder
- 1/2 teaspoon salt
- 1/8 teaspoon sugar
- 6 tablespoons unsweetened butter, chilled and cut into small pieces
- 4 to 5 tablespoons chilled sour cream

Filling:

- 2-1/2 pounds red or black plums, pitted, cut into eighths, to make 6 cups
- 3 cups fresh raspberries (or substitute frozen whole unsweetened raspberries, thawed)
- 6 tablespoons sugar
- 2 tablespoons flour
- Pinch ground cloves
- Pinch finely ground black pepper
- 2 tablespoons unsalted butter
- Milk, to glaze
- Sugar

Garnish:

- 1 cup heavy cream
- 1 teaspoon sugar
- 1 tablespoon sour cream

☐ Make pastry: In a food processor combine flour, baking powder, salt and sugar, and pulse to mix. Add butter and pulse until mixture is the consistency of cornmeal. Transfer to a bowl. With a wooden spoon, stir in sour cream until moist enough to hold together. Knead briefly, about 3 strokes. Pat into a flat disk, wrap and refrigerate at least 1 hour.
☐ Make filling: In a large bowl toss together plums, berries, sugar, flour, cloves and pepper. Pour into a well-buttered 2-quart baking dish. Dot with butter.
☐ On a lightly floured work surface, roll out pastry. Cut into 1-inch-wide strips, place next to each other on top of filling. Weave a tight lattice over top of fruit. Tuck edges into baking dish. Brush crust with milk and sprinkle lightly with sugar. Bake in a preheated 350° F oven about 1 hour, or until pastry is lightly browned and fruit juices are bubbling and slightly thickened. Cool slightly at room temperature.
☐ Make garnish: In a medium bowl whip cream with sugar and sour cream until soft peaks form. Serve with warm cobbler. Serves 6.

CHICKEN STUFFED WITH GRAPE LEAVES, FETA AND RICE

- 6 large chicken breast halves, skinned, boned, tenderloins removed (save tenderloins for chicken salad or another use)
- Salt, freshly ground pepper, to taste
- 10 to 12 grape leaves (brine-packed), well rinsed
- 1/2 cup cooked rice
- 2 ounces feta cheese, rinsed, drained and crumbled
- 1 tablespoon fresh oregano (or 2 teaspoons dried)
- 1 lemon, halved
- Olive oil, to moisten
- 3/4 cup chicken stock (preferably homemade)
- 12 Kalamata olives, pitted
- Salt, freshly ground pepper, to taste
- 1 tablespoon olive oil
- Crumbled feta, to garnish

☐ Using a rolling pin, the flat side of a cleaver or a wet meat bat, pound 2 chicken breast halves 1/8 inch thick. Join the breasts at 1 long edge by moistening edge with water and pressing chicken together. Sprinkle chicken lightly with salt and pepper and spread with 1 layer of grape leaves, cutting leaves to fit. Spread with 1/3 each of the rice, feta, oregano and squeeze of lemon juice, leaving a 1-inch border on 1 long edge. With wet hands, beginning at the other long edge, roll chicken lengthwise. Brush lightly with oil and wrap with a grape leaf. Repeat with remaining chicken.
☐ Place chicken rolls, seam side down, in a lightly oiled skillet or flameproof baking dish over medium heat. Add stock, remaining lemon juice, olives and bring to a gentle boil. Cover, reduce heat to low, and simmer *very* gently 15 to 20 minutes, or until cooked through.
☐ With a slotted spoon, remove chicken and olives and set aside. Raise heat to high, add 1 tablespoon olive oil and reduce juices to 1/3 cup.
☐ To serve, slice each roll into 3/4-inch slices. Serve warm or at room temperature with juices and garnish with feta. Serves 4 to 6.

BELL PEPPER-STUFFED GOAT CHEESE HORS D'OEUVRES

(Not pictured.)

- 3 large bell peppers, preferably 1 each red, yellow and green
- 1/4 cup extra-virgin olive oil
- 2 large sprigs fresh rosemary, "bruised" by hitting with the handle of a knife
- 4 ounces fresh, young, mild goat cheese (chèvre)
- 8 to 12 whole oil-cured black olives, pitted
- Fresh rosemary, to garnish

☐ Place peppers on a baking sheet and broil under a preheated broiler, turning frequently, until all sides are blackened and blistered. (Or, use the microwave method for roasting peppers; see **HB:** April '89, "Gourmet-Style Microwaving.") Transfer peppers to a paper bag until cool enough to handle. Carefully peel and seed peppers, dividing into quarters along natural divisions.
☐ In a small, heavy saucepan over low heat,



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warm olive oil and rosemary and heat very gently 2 minutes. Remove saucepan from heat and let rosemary steep 20 minutes.

☐ Spread pepper segments, skinned side down, onto a work surface. Slice goat cheese into six 1/4-inch slices, then halve to make 12 pieces. Dip slices in rosemary oil, then wrap pepper segment around cheese. Place in a lightly oiled baking dish large enough to hold rolled peppers snugly. Drizzle remaining oil over peppers. Bake in a preheated 425° F oven 10 minutes or until warmed through. Garnish with olives and rosemary. Serve with crusty Italian bread, as an hors d'oeuvre, or as part of an antipasto platter. Serves 6.

MUSSELS WITH CILANTRO CREAM

- **1 cup heavy cream**
- **1 tablespoon olive oil**
- **4 cloves garlic, minced**
- **2 large plum tomatoes, finely chopped**
- **3 whole sun-dried tomatoes, chopped**
- **2 cups dry white wine**
- **6 pounds mussels, in the shell, scrubbed and debearded**
- **1 large bunch cilantro (fresh coriander), stemmed (1/2 to 2/3 cup)**
- **Freshly ground pepper, to taste**
- **3 tablespoons sour cream**
- **Cilantro sprigs, to garnish**

☐ In a medium saucepan over medium-high heat, boil cream until reduced to 1/2 cup. Set aside at room temperature. In a large, deep pot over medium-high heat, heat olive oil and cook garlic until lightly browned. Add half the fresh tomatoes and half the sun-dried tomatoes and cook 2 minutes, or until tender. Add wine and mussels. Cover, raise heat to high, and cook, shaking pot occasionally, 5 minutes, or until mussels open. With a slotted spoon, transfer mussels to a shallow serving bowl, reserve pot with juices, and keep warm until serving time.

☐ Add remaining tomatoes, cilantro, pepper and reduced cream to reserved pot with juices. Boil 2 minutes, remove from heat and whisk in sour cream. Pour over mussels, garnish with cilantro sprigs and serve with crusty bread. Serves 4 to 6.

FRUIT AND YOGURT SPRITZER

(Not pictured.)

- **1 large, ripe mango or 1/2 ripe papaya, peeled, pitted and cut into 1-inch chunks**
- **6 to 8 whole strawberries, hulled**
- **1/2 cup unsweetened plain yogurt**
- **Fresh lime juice, to taste**
- **Honey, to taste (optional)**
- **1-1/2 cups sparkling water, seltzer or club soda**

☐ In a food processor or blender combine fruit and yogurt and process until smooth. Add lime juice and honey. Pour into 2 tall glasses and add sparkling water to taste. Makes two 8-ounce servings.

YOGURT-MARINATED LAMB WITH GRILLED GREEN TOMATOES

- **3 cloves garlic, minced**
- **6 tablespoons walnut oil**
- **3/4 teaspoon ground ginger**
- **1 tablespoon ground coriander**
- **1/2 teaspoon freshly ground pepper**
- **12 lamb loin chops, 1-1/4 to 1-1/2 inches thick**
- **1/4 cup unsweetened plain yogurt**
- **Salt, to taste**
- **4 whole green tomatoes (or substitute *tomatillos*), sliced**
- **Plain yogurt, to garnish**

☐ In a small bowl combine garlic, oil, ginger, coriander and pepper. Rub 4 tablespoons of the marinade onto lamb chops. Coat lamb with yogurt. Cover and refrigerate 4 to 6 hours, turning once after the first 2 hours.

☐ Wipe off excess yogurt marinade. Set aside. Grill lamb over hot coals (or broil 4 inches from preheated broiler), about 6 minutes per side, or until seared on the outside and medium-rare on the inside. (Or, cook to desired doneness.) Season lamb with salt.

☐ Brush tomatoes with reserved yogurt marinade and grill (or broil) tomatoes 2 minutes on each side, or until golden brown. Serve lamb and tomatoes with dollop of yogurt. Serves 6.

COTTAGE CHEESE BISCUITS

(Not pictured.)

- **1/2 cup plus 2 tablespoons cold milk**
- **1/2 cup cold small-curd whole-milk cottage cheese**
- **2 cups all-purpose flour**
- **1/2 teaspoon salt**
- **1 teaspoon sugar**
- **1 tablespoon baking powder**
- **4 tablespoons (1/4 cup) unsweetened butter, chilled and cut into small pieces**
- **1 tablespoon unsweetened butter, melted**
- **1-1/2 tablespoons poppy seeds**
- **Berry jam (optional)**

☐ In a small bowl or a food processor, combine 1/2 cup of the milk and cheese. Cover and refrigerate until ready to use.

☐ In a large bowl sift flour, salt, sugar and baking powder to combine. Cut in butter until mixture is the consistency of cornmeal.

☐ Transfer to a bowl and, with a wooden spoon, stir in milk mixture just until dough holds together, adding up to 2 extra tablespoons milk, if needed. Knead lightly, about 5 strokes. Roll or pat dough into a 9-by-9-inch square. With a sharp knife, trim dough to an 8-by-8-inch square, then cut into 16 squares. Brush tops with melted butter, then sprinkle heavily with

(Continued on page 94)



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CREAM OF THE CROP

Continued from page 93

poppy seeds. Place biscuits 1 inch apart on an ungreased baking sheet. Bake in a preheated 400° F oven 16 to 18 minutes, or until bottoms are browned and tops are golden. Serve immediately, with jam, if desired. Makes 16 square biscuits.

BUTTERMILK MOUSSE

- **1-1/4 cups buttermilk**
- **1/4 cup plus 1 tablespoon sugar**
- **1-1/2 teaspoons unflavored powdered gelatin**
- **3 tablespoons fresh orange juice, strained**
- **3/4 cup heavy cream**
- **1/4 teaspoon vanilla extract**
- **2 egg whites**
- **Berries or seasonal fruit, lightly sugared**

☐ In a double boiler over hot, not boiling, water, heat buttermilk with 1/4 cup sugar, stirring frequently. Remove from heat when mixture is warm to the touch (100° to 105° F). Be careful not to overheat. Set aside until ready to use.

☐ In a heatproof glass measuring cup, soften gelatin in orange juice. Then place glass in nearly simmering water in a saucepan, until gelatin is dissolved. Stir dissolved gelatin into buttermilk mixture. Transfer mixture to a large mixing bowl and set aside at room temperature.

☐ In a medium bowl whip heavy cream and vanilla until soft peaks form. Cover and refrigerate. In a separate bowl beat egg whites until soft peaks form. Sprinkle with remaining 1 tablespoon sugar and beat until stiff, but not dry. Set aside.

☐ Place bowl with buttermilk mixture in a larger bowl filled with ice and cold water. Stir mixture gently, scraping bottom and sides about 10 minutes, until mixture starts to set. Remove oowl from ice when a spatula drawn through leaves a trail. Immediately fold in egg whites, then whipped cream. Refrigerate 2 to 6 hours, or until set. To serve, spoon mousse over berries in wine goblets and serve with cookies. Serves 6 to 8.

GOAT CHEESE OMELET WITH MINT

(Not pictured.)

- **2 ounces fresh, young, mild goat cheese (chèvre)**
- **8 to 12 fresh mint leaves, thinly sliced or torn**
- **1 tablespoon plus 2 teaspoons butter**
- **Freshly ground pepper, to taste**
- **4 eggs, beaten**

☐ In a small bowl mash cheese, mint, 2 teaspoons butter and pepper with a fork. In a hot omelet pan over low heat, melt 1 tablespoon butter. Raise heat to high, add eggs, and cook 3 to 5 minutes on each side. Halfway through cooking time add cheese mixture. Cook 30 seconds more and fold in half. Serve immediately. Serves 2.

CHILLED TOMATO-YOGURT SOUP

(Not pictured.)

- **8 large, ripe tomatoes, halved crosswise**
- **Olive oil, to drizzle**
- **4 cups chicken stock (preferably homemade)**
- **1 large clove garlic, minced**
- **Salt and Tabasco sauce, to taste**
- **1/3 cup cubed day-old French bread (optional)**
- **1/4 cup olive oil**
- **1/4 to 1/3 cup unsweetened plain yogurt (preferably goat's milk yogurt)**
- **Prepared horseradish, to taste**

☐ Place tomatoes, cut side up, in baking pan just large enough for tomatoes to fit in 1 layer. Drizzle with olive oil. Bake in preheated 325° F oven 2-1/2 hours, or until slightly collapsed and beginning to brown around edges and cool to room temperature. (May be prepared to this point several days in advance and stored in an airtight plastic or glass container.)

☐ In a food processor or blender, puree 12 of the tomato halves to make about 1-1/2 cups puree and strain to remove seeds. In a large bowl combine tomato puree and chicken stock. Finely chop remaining tomatoes and add to bowl. Add garlic, salt and Tabasco. Chill until ready to serve.

☐ In a large skillet over medium-high heat, sauté bread cubes in oil until golden brown. Set aside on paper towels to drain. In small bowl combine yogurt and horseradish. To serve, ladle soup into bowls, drizzle with yogurt mixture and sprinkle with croutons. Makes 1-1/2 quarts.

PASTA WITH PANCETTA, COPPA AND YELLOW TOMATOES

(Not pictured.)

- **1 pound uncooked fusilli or other pasta**
- **1/2 cup plus 2 tablespoons olive oil**
- **6 ounces *pancetta*, very thinly sliced and cut into 1/8-inch strips**

4 cloves garlic, minced
2 ounces *coppa*, cut into 1/2-inch squares
1 heaping pint yellow cherry tomatoes or yellow pear tomatoes, stemmed and halved
Salt, freshly ground pepper, to taste
1 cup grated dry Jack cheese (or substitute Parmesan cheese)
1/4 cup coarse, dry breadcrumbs, toasted in a skillet with 2 teaspoons olive oil

☐ In a large pot of lightly salted boiling water, cook pasta according to package directions, until al dente.
☐ In a large, heavy skillet over medium heat, heat 2 tablespoons olive oil. Add *pancetta*, cook 4 to 5 minutes. Add garlic and 1/2 cup olive oil, reduce heat to low, and cook 5 minutes. Add *coppa* and tomatoes, stir 1 minute, then season with salt and pepper. Cover and keep warm until ready to serve.
☐ Drain pasta; transfer to a heated serving bowl. Toss with sauce and sprinkle with cheese and toasted breadcrumbs. Serve immediately. Serves 6.

BAKED POTATO SALAD WITH TARRAGON-BUTTERMILK DRESSING

(Not pictured.)

6 large baking potatoes, baked and cooled
1/2 cup plus 2 tablespoons tarragon vinegar
6 tablespoons plus 2 teaspoons olive oil
1-1/2 teaspoons kosher salt
1/3 cup chopped fresh tarragon
2 shallots, minced
Freshly ground pepper, to taste
3 tablespoons chopped fresh chives
2/3 cup buttermilk
Kosher salt and freshly ground pepper, to taste

☐ Prepare potatoes: Halve potatoes, peel (do not scoop out; peels must be thin), and reserve skin. Chop potatoes coarsely. In a large bowl toss potatoes with 2 tablespoons tarragon vinegar. Set aside until ready to serve.
☐ In a small bowl whisk together 1/2 cup vinegar, 6 tablespoons olive oil, salt, tarragon, shallots, pepper and chives. Whisk in buttermilk. Toss dressing with potatoes. Season with salt and pepper. Cover and refrigerate until ready to serve.
☐ Julienne potato skins. Toss with 2 teaspoons olive oil and spread on baking sheet. Bake in a preheated 425° F oven, stirring frequently. Bake 10 to 13 minutes, or until crisp and brown. Sprinkle with salt while still warm. Let cool and scatter skins over potato salad. Serves 6 to 8 as a first course or side dish. ■

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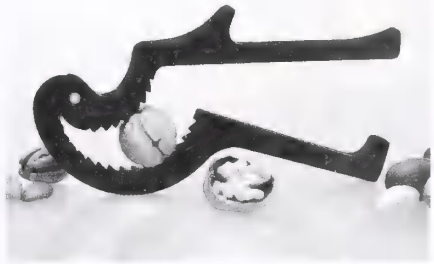
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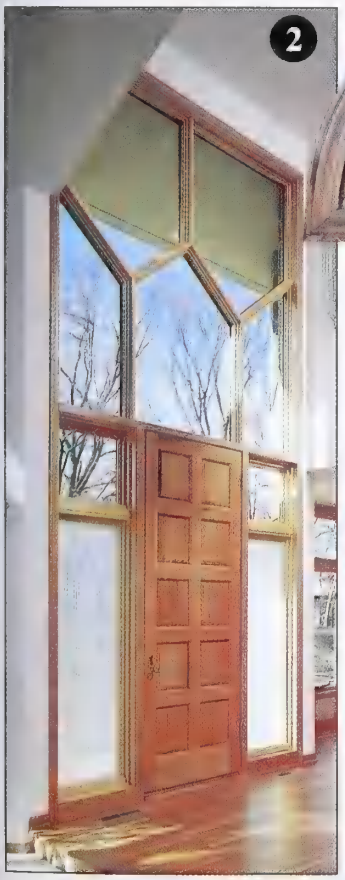
REMODELING SPECIAL



BOLD STROKES

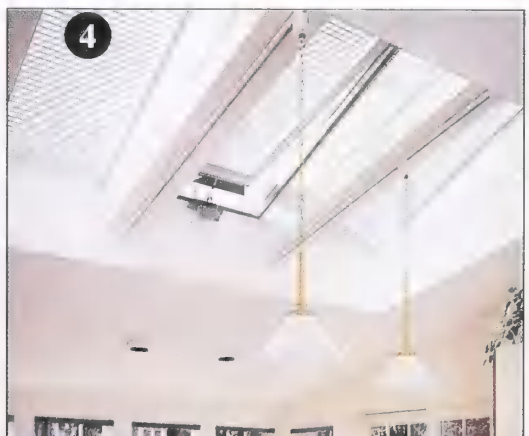


One inspired change, or just the right detail, can transform the mundane into high drama





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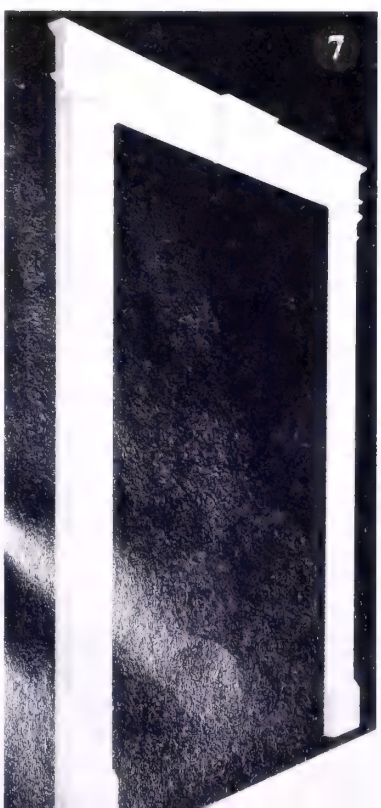
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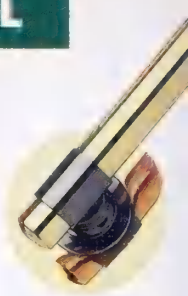
The luxury of light creates a high-impact look. Add quality hardware for your finishing touch



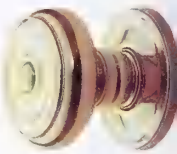


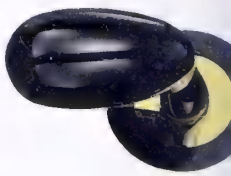
Patio windows not only let in the light but also offer an invitation to outdoor living, as in the lightweight "Shell and Trellis" half-round overdoor units and companion pieces plus wood casing *(6)*, from Focal Point (adaptable to standard-size doors), and durable polystyrene pilasters topped by a classical mantel *(7)*, from Cellwood. You can turn a drab door into a grand entrance with one of these forged-brass lever sets: "Bismark" *(8)*, "Nassau" *(9)*, "Mobile" *(10)* or the special order #6990 escutcheon paired with #5103 lever *(11)*—from Baldwin.













Get a handle on style—to replace the ho-hum hardware you've lived with for years. Little things mean a lot: "Marta" in polished brass and black nickel *(12)*, from Italbrass; brass lever latch *(13)* and brass knob *(14)*, from Baldwin; handle-type knob in black nickel and gold *(15)* and polished brass lever *(16)*, from Italbrass.►

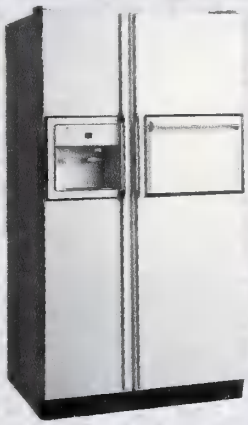




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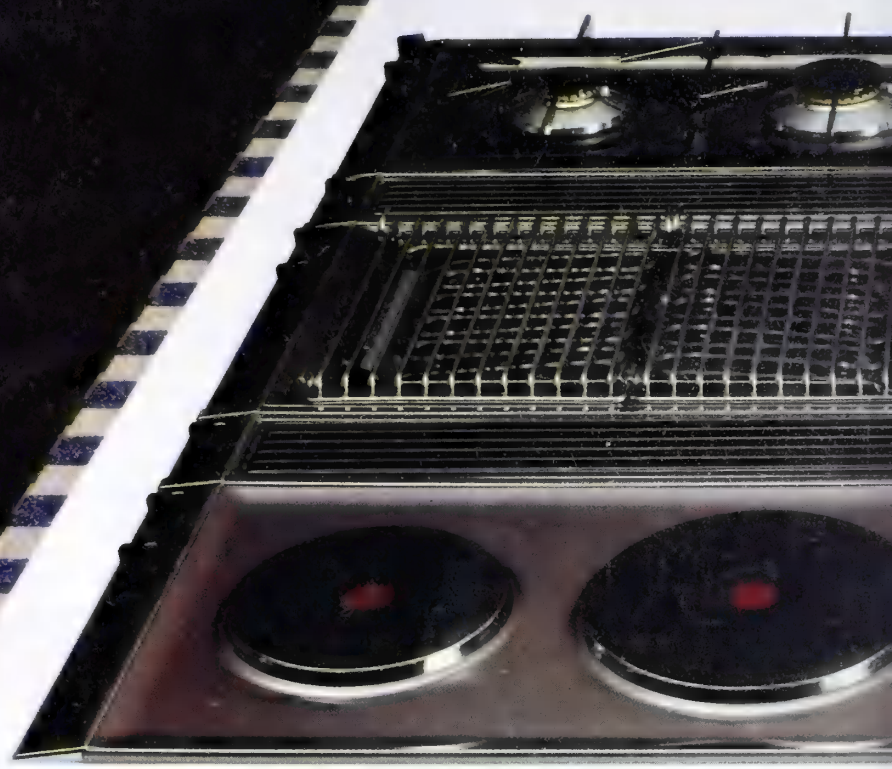
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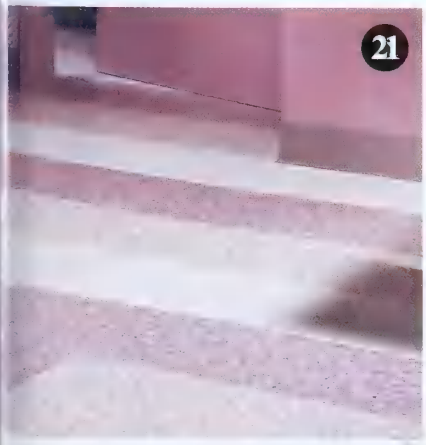




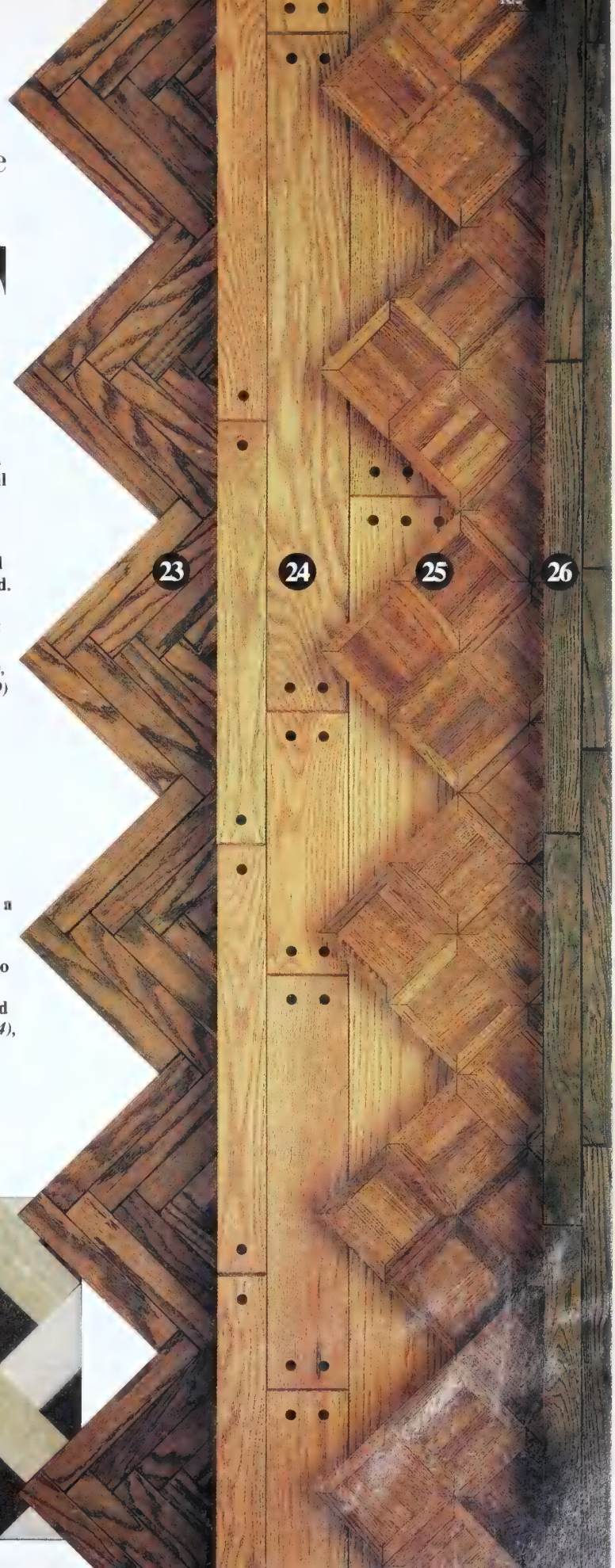


Fine wood brings richness to bland spaces: This dentil molding *(17)* wraps a room in tradition, from Ornamental Mouldings Limited. And each of these lightweight wood mantels—"Alexander" *(18)*, "Huntington" *(19)* and "Stratford" *(20)*—is easily installed, from Majestic.

New flooring can make sweeping changes, whether you lay self-adhering vinyl squares in a sophisticated "Terrazzo" design *(21)*, from Kentile, or hire pros to install other, more elaborate products: a polymer parquetry in two tones of granite and one of agate *(22)*, from Avonite; wood flooring in traditional tones and patterns—"Herringbone" *(23)*, "Cathedral" *(24)*, "Estate" *(25)* and "Homestead" *(26)*—from Bruce Hardwood Floors.►



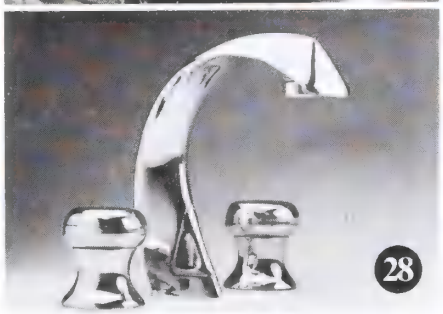




REMODELING
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Just one new element, even a sink or faucet, can add a touch of elegance to your bath









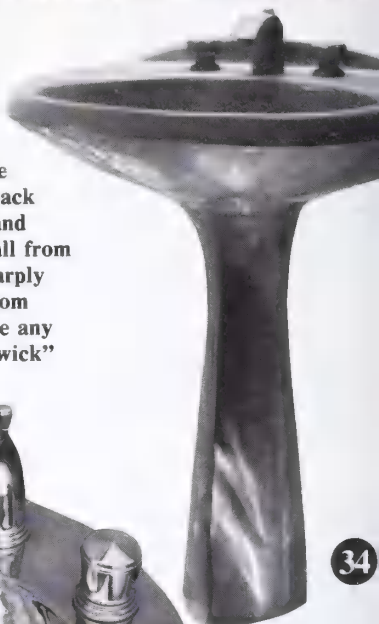


Faucets that make the grade: "New Horizon" in chrome with clear acrylic handles *(27)*, from Sterling; "Crescent" faucet in polished brass with chrome inserts *(28)* and "Ribbon Flow" faucet in black with polished brass inserts *(29)*, both by Valley from Cambrian Collection; "Top Brass Single Control" faucet *(30)*, from Sterling; "Cygnet" faucet in black with "Crystal" knobs *(31)*, from Kohler.





Streamlined shapes and materials mark these as baths of distinction: the Y-shaped "Arabesque" with its own spherical towel rack and "Cirrus" faucet with "Crescent" spout *(32)* and "Vintage" pedestal sink with "Antique" faucet *(33)*, all from Kohler; a more contemporary pedestal sink, the sharply sculpted "Ellisse" with "Amarilis" faucet *(34)*, from American Standard; splashes of brilliance to upgrade any vanity—"Cabaret Precious Metal" sink with "Cheswick" faucet *(35)*, from Cambrian Collection.►





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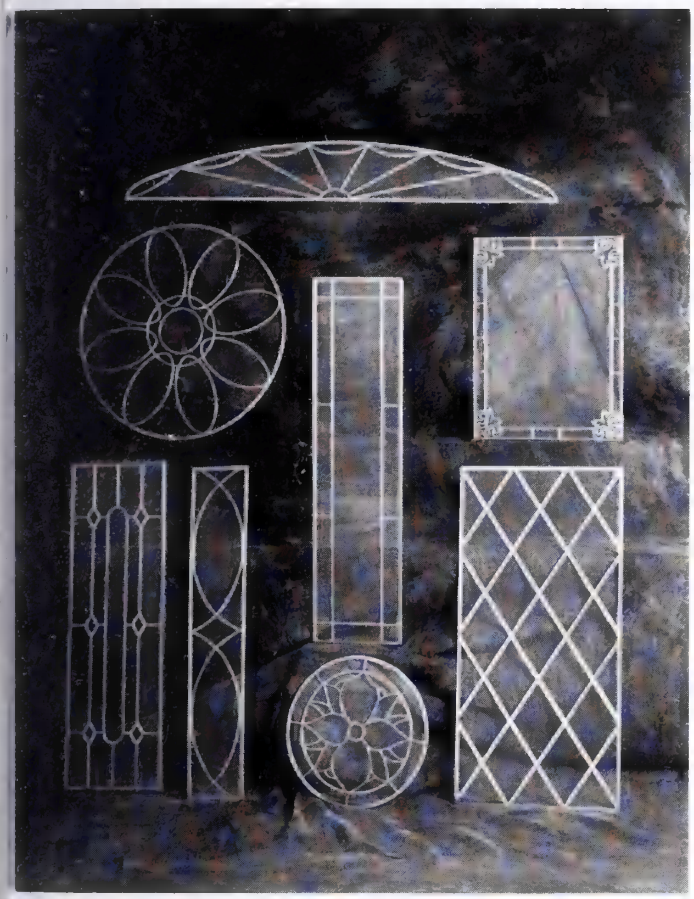
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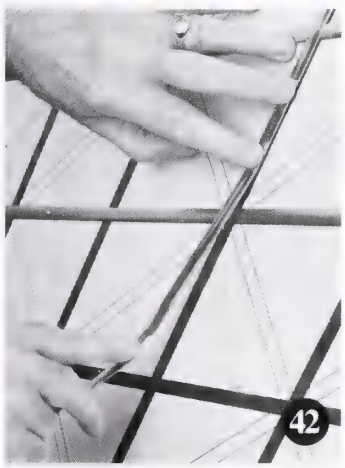
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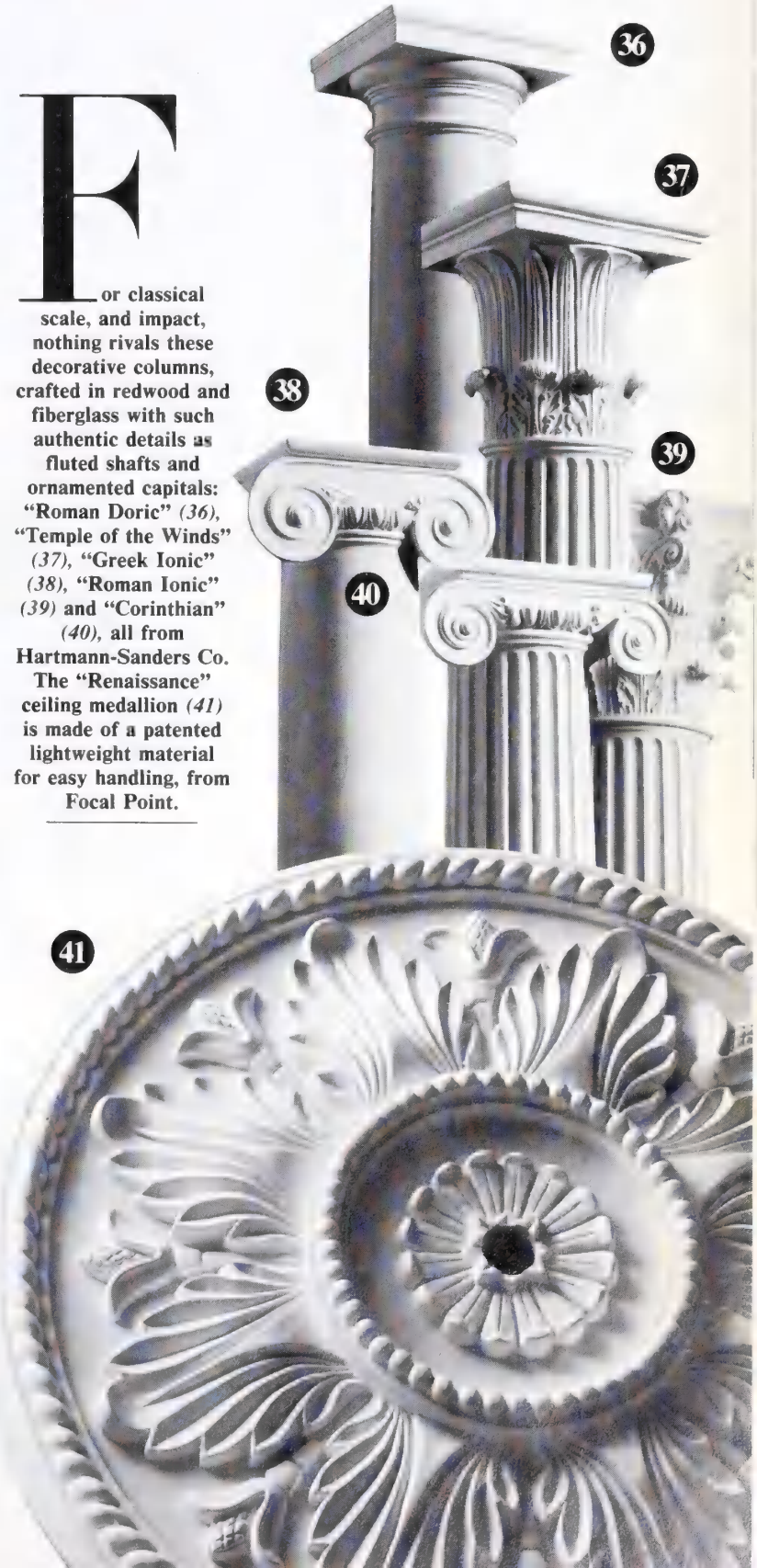






Add the look of traditional leaded glass to any smooth glass surface by applying flexible self-stick metal strips—available in three shades—in any pattern you fancy *(42)*. A kit complete with instructions and all materials lets you use these embellishments on windows, mirrors, glass doors, sidelights or cabinet fronts. From Decra-Led.■

DETAILED DESCRIPTIONS BEGIN ON PAGE 118



For classical scale, and impact, nothing rivals these decorative columns, crafted in redwood and fiberglass with such authentic details as fluted shafts and ornamented capitals: "Roman Doric" *(36)*, "Temple of the Winds" *(37)*, "Greek Ionic" *(38)*, "Roman Ionic" *(39)* and "Corinthian" *(40)*, all from Hartmann-Sanders Co. The "Renaissance" ceiling medallion *(41)* is made of a patented lightweight material for easy handling, from Focal Point.



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BECOME A "HOUSE DETECTIVE" BEFORE YOU REMODEL, BY GETTING YOUR HOME TO REVEAL ITS SECRETS

By HUGH HOWARD

Determining the vintage of a house is more than a matter of chronology. It's a starting point in understanding and appreciating the place. When Elaine and Paul Andersen bought their first home, just outside Chicago, they knew it was 50 years old and that it was a bungalow. Once they moved in, they began to consider renovating. Instinctively, they wanted to put their own stamp on the place.

The Andersens decided to do a bit of research into bungalows, and they got lucky. While cleaning out one of the storage areas in the eaves, they found a receipt for the purchase of the house. It confused them because its date, 1922, was the same as the year of construction, and the seller was Sears, Roebuck and Company. Elaine discovered the explanation.

For the first four decades of this century, Sears made "kit houses," buildings sold as precut but unassembled materials, ready to be put together. Elaine hypothesized that theirs had been a Sears kit house. Then Paul came across a recent book published by the Preservation Press, called *Houses by Mail,* that pictured and described dozens of Sears mail-order houses. The Andersens soon found their exact house in it.

In a secondhand bookstore, Elaine came across some sales catalogs and pamphlets about Honor-Bilt Homes, one of the trade names under which Sears sold houses. With these primary sources in hand, the Andersens' renovation was informed by more than instinct. They compared their ideas to the original plans—which helped them select suitable lighting fixtures, for example. The new ones weren't identical to those in the catalog, but there was a resemblance. The new window in the dining room used the shape and location found in another Honor-Bilt home. For the deck, they borrowed a railing style from the book and a roof line for the screened portion that made it all very much of a piece.

Age-Dating a Greek Revival House

There's a house I've been aware of for years, located only a few doors from the train station. The full portico at its entry has Ionic columns, and its doorway has both sidelights and a rectangular transom. The first- and second-floor windows are six-over-sixes—that is 6/6s (there are six panes of glass in both the upper and lower sashes of each double-hung window unit). With "eyebrow" windows peering out from the frieze on the third floor, the house is a fine example of Greek Revival.

• **How old is the house?** Given its location midway between Albany and New York City, it's reasonable to assume that the owner of the house and its builders were aware of the major cultural and architectural trends of the early 19th century. That suggests the house could have been built in the early years of the Greek Revival era.

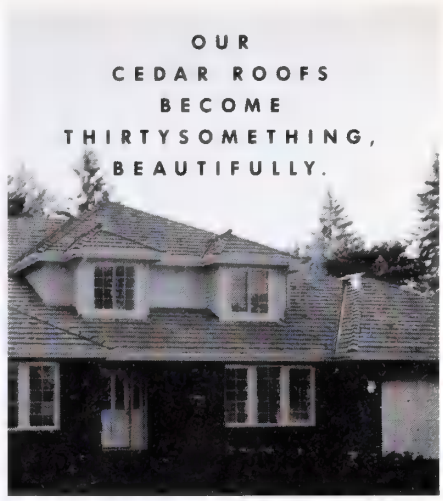
Identifying the style of the house as Greek Revival was useful in assigning an approximate date, but it was physical evidence—in the attic—that provided the *exact* date. The boards that lined the underside of the roof were smoothed by a then-new device, the machine thickness planer. As if to bear witness to the new technology, the boards—to this day—bear the stenciled name, date and location of the mill that produced them in 1835.

Moving an 18th-Century Landmark

About a hundred miles directly north of New York City is Claverack, N.Y., a town that still boasts a handsome array of Colonial and Early American houses. One morning in 1987, plaster and other detritus began thundering to the ground from an upstairs window of one of these vintage houses. Neighbors soon learned that the house was being dismantled and was to be moved to an open field in a nearby town. Some of them were outraged.

A realtor, Peggy Lampman, explained to me the townspeople's concern: "The house has been there since the 1770s, and it's in very good condition. But the controversy isn't only about the house but about the community. Moving a major house in a community like Claverack is like moving a house on [Boston's] Beacon Hill."

The owner, Barry Sirmon, sees it ►



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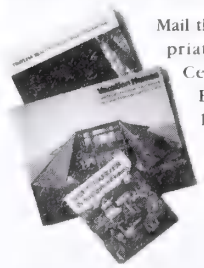
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differently. When he decided he wanted to put the original porch back on the house, he discovered he couldn't do it. "The edge of the road is only eighteen feet away, the right-of-way ten feet closer." Solution: Move the house to another setting.

Some townspeople moved to stop the dismantling. While there was a question as to whether Sirmon had a valid building permit, the house was not in a historic district, and there were no restrictions that required municipal approval for the remodeling, restoration or dismantling of historic structures. After a short delay, the dismantling resumed, and today the house sits isolated at the heart of a handsome piece of property 11 miles away.

Know Your Own House

These stories suggest something of the diversity of sources to be drawn upon in establishing how old a house is. There are deeds and other paperwork sources; there are matters of style; and there is physical evidence, whether it is pieces of paneling or newspapers plastered into the walls.

Yet the fact remains that there is no simple, foolproof recipe for dating a house. If you rely on written records—wills, tax receipts and the like—you may find that just when you get close, one ingredient will be lacking. Physical evidence and style will provide you with a range of years within which your house was built, but probably will offer conflicting evidence as well.

Look Anew at the Old

The single most important dating resource at your disposal is, of course, your house. A detailed physical examination of it, along with your property, will reveal elements that are original and indications of what has been removed or modified. Even if you have lived in the house for years, you must assume the critical detachment of one who is new to it.

- **The neighborhood.** Where is the house and what's around it? Are the other buildings all residences, or are (or were) some of them shops or stores? Try to identify patterns in the construction of neighboring houses. If the oldest house in the neighborhood is next door, it may well be a beacon for you in looking at old maps of your town and area. Identical houses in a row suggest they were built at the same time by one developer; a heterogeneous collection implies piecemeal construction.
- **The site.** You may think you know every inch of your property, but take another look. If you have a survey or site plan of

your lot, make a Xerox of it and take it with you on your inspection.

On a property that was once a farm, chances are you'll find indications of fences—either stone walls or fence posts. Look, too, for rows of trees of evidently different vintage or variety from the rest. In a pine grove, several enormous maples suggest that at one time the maples were points of demarcation amid open fields and that fast-growing evergreens filled in when farming stopped. Look for old foundations, wells, graveyards, dumping grounds.

Sizing Up Your House

Begin with a relaxed inspection of the outside. Stand a short distance away from the house; try to separate the place into parts. Is there one main volume surrounded by others? Is there a simple shed addition that was obviously added later? Can you see

CONCRETE OR STONE, YOUR FOUNDATION IS A TIP-OFF TO YOUR HOME'S VINTAGE

what once was a simple symmetrical building that has been rendered otherwise by additions? Perhaps the best exterior clue to the floor plan of a building is its doorway. If it's in the center, there is most likely a symmetrical arrangement of rooms on each side of the center hall or center chimney. In an older house, however, chances are the floor plan today is not exactly what it was when the house was built.

Inside, look for evidence of new partitions. Closets and bathrooms may have been inserted. And that's before considering any additions.

A door in a style different from those elsewhere in the house may indicate change. You may also find different moldings, but keep in mind that in many houses the moldings around doors and windows are simplified from the first to the second floor. Sometimes a chair rail or other molding will be found in a closet, suggesting that the interior of the closet was once part of the room. Look for patterns of wear on the floor where a door used to be.

■ **How about the windows?** Are those in one section different from the rest? A Victorian addition, for example, might have 2/2 sashes; those in the original Georgian structure might be 9/6s or 12/8s. Look for signs that windows or doors have been closed off. Note windows that seem to ►





be in odd places. Windows jammed in a corner may indicate that a wall was added.

Look Up and Down

Look at the roof. A seam in a roof suggests an addition, as does an otherwise healthy roof with a noticeable sag in one spot. A visible sag at the center of an early New England house may mean that a large center-chimney stack was removed. This can be confirmed by examining the area from the inside, where the one-time exit hole for the masonry stack has been framed in and boarded over with materials quite different from the rest of the framing.

▪ **Examine the entire foundation,** inside and out. If it's all stone, it probably predates our century. If it's concrete, chances

OLD DOCUMENTS YIELD CLUES, BUT ONLY YOUR HOUSE KNOWS THE WHOLE TRUTH

are it's of 20th-century construction. However, if it is stone on the inside and concrete on the outside, probably a previous owner, grown tired of a wet basement, faced the exterior with cement to seal it.

Peruse Your Porch

Approach the house, studying the trim and other details. Do all the surfaces seem of a piece, or is a change apparent? On clapboard houses that date from the Victorian era, you'll often see that clapboards have been replaced in one section between the first- and second-story windows. That usually means there was a porch that began to decay and the decision was made to remove rather than repair it.

If there is a porch, does it appear to be of a piece or has it been doctored? Look for signs of the original posts on the floor of the porch where they would have been attached. Old nail holes or paint patterns may also indicate change.

Now that you've started to scrutinize your house, you've begun the process of discovery. It takes time, especially in a house that has seen much renovation, to develop the second sight you need to put your house into its historical perspective. Sometimes observations made over a period of months will suddenly fit together, offering a surprising revelation about what was changed, or perhaps why. ►



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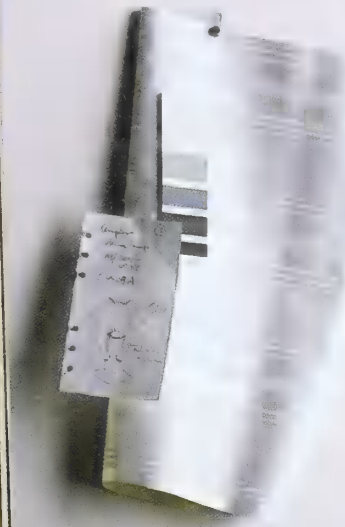
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Brushstroke remodeling means limited-scope alterations that will have a large impact on the way your home looks. What follows are essential details about all the items pictured on pages 97-109.

1. Windows and exterior doors, from Pella, are either aluminum-clad or wood. Where thermopane is an option, you can order new Argon gas-filled units that are super energy-saving. *Rolscreen Company, 102 Main St., Pella, IA 50219; 515-628-1000.*

2. Sidelight and overdoor units shown are but a sampling of the versatility of wood-framed products by Marvin—all, to order, not custom-made. The company can tailor its windows and doors to homeowner needs. *Marvin Windows, 8043 24th Ave. S., Minneapolis, MN 55425; 612-854-1464.*

3. The "City Lites" Series offers etched-glass patterns inset in doors as well as windows. These weather-tight, energy-efficient units come as casement or tilt-open windows and in half-circles, as shown. *Weather Shield Manufacturing, Inc., Medford, WI 54451; 715-748-2100.*

4. Ventilating skylights from Velux can be operated manually or electrically, and can be shielded by either roller or venetian blinds. Special glazing is available, for heightened energy consciousness. *Velux-America Inc., PO Box 3208, Greenwood, SC 29648; 803-223-3149.*

5. Interior stair units by Helixstair come in triangular, trapezoidal and square configurations as well as in the circular plan shown. An Italian import, the Xilo style we've featured is a wood stair supported by a central steel column concealed by wood. *Boston Design Corporation, 100 Magazine St., Boston, MA 02119; 800-225-5584.*

6. Overdoor units and companion pieces are drawn from a catalog of indoor/outdoor architectural trim products that add character to rooms and building exteriors. Cornice moldings, chair railings, niches, rosettes and medallions, arches and stair brackets come in ready-to-paint polyurethane. *Focal Point Inc., PO Box 93327, Atlanta, GA 30377-0327; 800-662-5550.*

7. Mantel with keystone plus pilasters with bases and caps, by Cellwood, creates grand openings, indoors or out. Sensitive detailing gives each item the look of wood, though it's made of durable polystyrene. *Caradco Corporation, PO Box 920, Rantoul, IL 61866; 217-893-4444.*

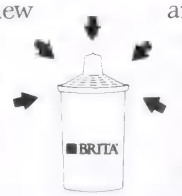
8-11, 13, 14. Heirloom-style door locks, handles and trim in solid forged brass combine the functional with the traditional. Those shown are part of a complete line of knobs, levers, pulls, hinges, switchplates, door knockers, bath accessories. *Baldwin Hardware Corp., 841 Wyomissing Blvd., Reading, PA 19612; 215-777-7811.* ►

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For more information contact the Jenn-Air Company, 3035 Shadeland Ave., Indianapolis, IN 46226.

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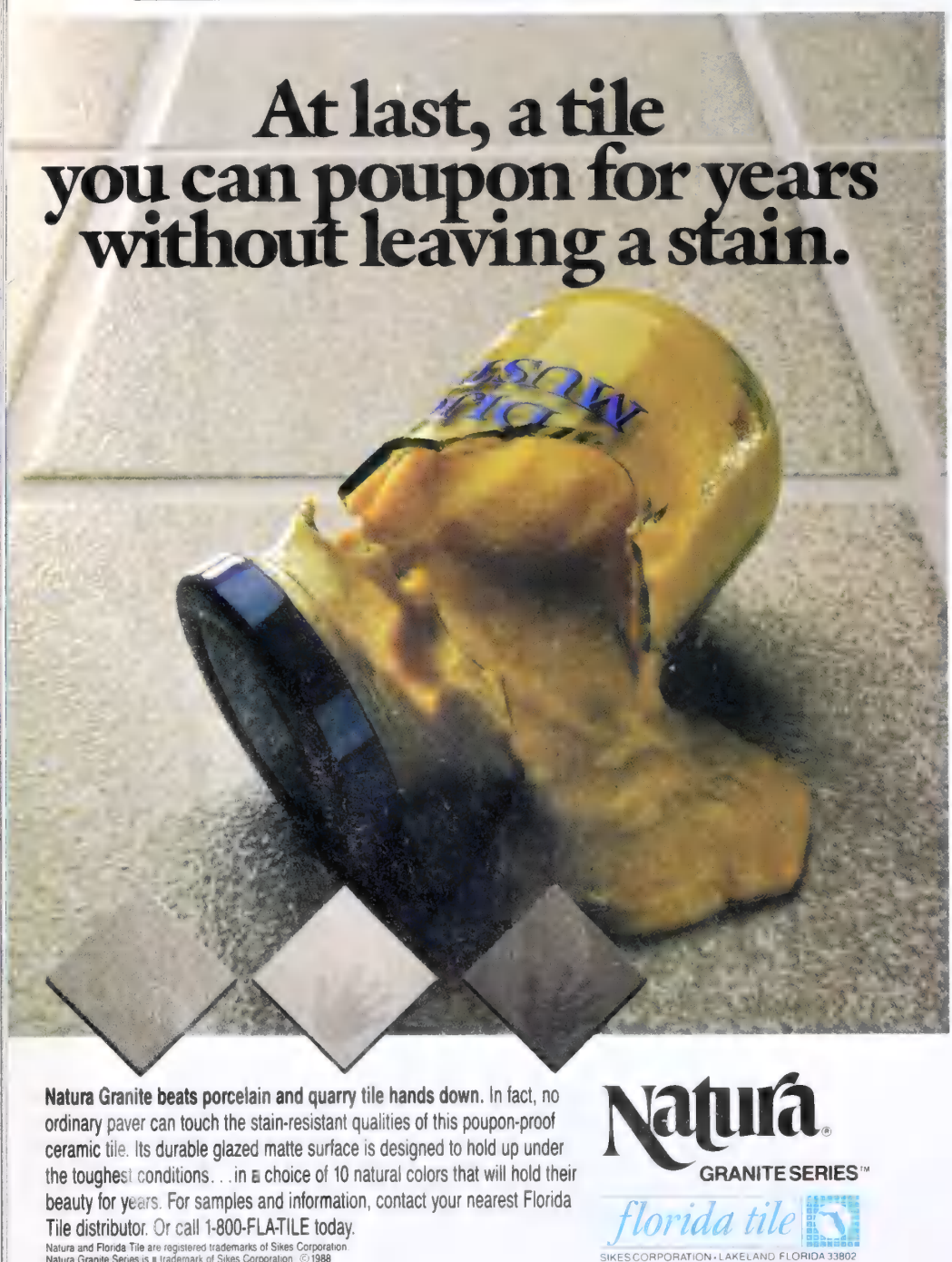
Offer available at participating dealers only. Sales ends 7-31-89. © 1989 Jenn-Air Co.

12, 15, 16. Italian brass designed to fit American doors, these sleek levers are inviting to touch, easy to use. They come in different finishes, all protected by clear lacquer. *Italbrass Corporation, Village Plaza III, Marblehead, MA 01945; 617-639-1992.*

17. Architectural wood moldings lend period warmth to any setting. Ceiling molding shown is one of a group of reproduction pieces—including chair rails, casings and cornices. Use on walls, fireplaces, desk tops and bookcases. *Ornamental Mouldings Limited, PO Box 336, Waterloo, Ontario, Canada N2J 4A4; 519-884-4080.*

18-20. Classic wood mantelpieces in three styles have a handcrafted look that belies their machine-tool construction. Each is available in red oak and poplar—natural, stained, painted. *Majestic, 1000 E. Market St., Huntington, IN 46750; 219-356-8000.*

21. A trio of colors—Lavender, Dusty Rose and Frost—was used to achieve the stylish design we've pictured: 12-inch-square self-stick vinyl tiles, in a pattern recalling classic terrazzo. The design must be planned carefully, but is not difficult to achieve. *Kentile Floors Inc., 58 Second Ave., Brooklyn, NY 11215; 718-768-9500.*



22. A non-porous polymer that feels hard as stone but cuts as easily as wood describes Avonite®, now being used as flooring. *Avonite, 12836 Arroyo St., Sylmar, CA 91342; 800-4-AVONITE (in California, 800-554-6503).*

23-26. Prefinished oak flooring, in planks or parquet patterns, comes stained and polyurethaned, ready for installation. *Bruce Hardwood Floors, 16803 Dallas Pkwy., Dallas, TX 75248; 214-931-3100.*

27 and 30. From traditional dual control to sleek new single control, Sterling faucets are available in polished brass or chrome or in epoxy-coated white. *Sterling Plumbing Group, Inc., 1375 Remington Rd., Schaumburg, IL 60195; 312-843-5400.*

28, 29, 35. Details and an imaginative play of materials mark Cambrian Collection's Valley line. Faucet design boasts a remarkable combination of curves and swirls plus mixtures of materials and colors. *U.S. Brass, 901 10 St., PO Box 37, Plano, TX 75074; 800-872-7277.*

31-33. Enormous variety of colors, finishes and styles are Kohler earmarks. Bath fittings range from simple to sophisticated, the latter exemplified by the black matte finish and grooved acrylic handles of the faucet shown. Pedestal sinks reflect the company's design diversity. *Kohler Co., Kohler, WI 53044; 414-457-4441.*

34. Part of a whole group of bath designs with a sharp-edged, sculpted look, "Ellisse" is contemporary but entirely adaptable to even the most traditional bath. *American Standard Inc., 1 Centennial Plaza, PO Box 6820, Piscataway, NJ 08855; 201-980-3000; 800-821-7700.*

36-40. Wood columns that reflect classic orders of architecture can add dazzling touches of detail to porches, entrances, even interior spaces. Pilasters and square columns are also manufactured—in styles that match round columns. *Hartmann-Sanders Company, 4340 Bankers Circle, Atlanta, GA 30360; 800-241-4303.*

41. Medallions in a wide choice of patterns come as small as 13 inches in diameter and, when made in sections, up to 74 inches across. Each has a predrilled center opening for a ceiling fan or light fixture. *Focal Point, Inc., PO Box 93327, Atlanta, GA 30377-0327; 800-662-5550.*

42. Add the look of leaded glass to an ordinary window, using flexible lead strips and your choice of pattern. A paper backing protects metal's self-stick surface until you apply it permanently. *Decra-Led, Ltd., 2601 Portage Rd., PO Box 271, Portage, WI 53901· 608-742-8386.* ■



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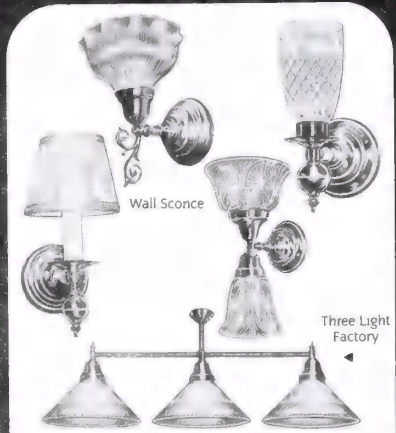


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INSIDE RUSSIA

Continued from page 53

VISITING THE U.S.S.R—HOW TO GO AND WHAT TO PACK



ROMAN BENIAMINSON

Travel in the U.S.S.R has a reputation for being difficult, but it's difficult only if you don't plan carefully and well in advance. Despite *glasnost,* the country is still not geared up for tourism. Hotels are few and booked way ahead; flights also fill up fast. If, however, you know exactly where you want to go (the book list below should help), the travel agent can make all arrangements. With forethought you should have no trouble seeing even such off-the-beaten-path places as the Pushkin houses *(shown on pages 42 to 53),* which require special transportation arrangements and a Russian-speaking guide.

Reading List

- *The Wooden Architecture of Russia,* by Alexander Opolovnikov and Yelena Opolovnikova (Abrams, 1989).
- *The Well of Days,* by Ivan Bunin (Hyperion Press, Westport, Conn., 1977).
- *Peter the Great: His Life and World,* by Robert K. Massie (Knopf, 1980).
- *Land of the Firebird,* by Suzanne Massie (Simon & Schuster, 1980).
- *St. Petersburg, A Traveller's Companion,* by Laurence Kelly (Atheneum, 1983).
- *Classic Russian Idylls,* by Proctor Jones (Proctor Jones Publishing, 1985).
- *Blue Guide/Moscow and Leningrad* (Rand McNally & Co., 1980).
- *Pushkin,* by Henri Troyat (Doubleday & Co., 1970).
- *Gold in Azure,* by William Craft Brumfield (D.R. Godine, 1983).

The best way to go to Russia—the only practical way—is to book through an agent who specializes in the U.S.S.R. All reservations must be made through Intourist, and only experienced agencies know how to deal with this bureaucracy. Good ones to try: Cosmos Travel, Inc., in New York City (212-832-7550); Vega International Travel Service in Chicago (312-332-7211); Beverly International Travel, Inc., in Los Angeles (213-271-4116).

Aeroflot Schedule

Following are Aeroflot's flights to the U.S.S.R. For further details, call, in New York City, 212-397-1660; or, in Washington, D.C., 202-429-4922.

Flight 2316: Monday and Wednesday; departs New York City 3 P.M.; arrives Moscow 10 A.M.

Flight SU030: Tuesday, Friday and Saturday; departs New York City 5:40 P.M.; arrives Moscow 10:45 A.M.

Flight SU318: Thursday; departs Washington, D.C., 3:30 P.M.; arrives Moscow 11:20 A.M.

Travel agents can arrange for almost everything except some of the amenities Americans are used to. If you like coffee or tea, take your own instant or tea bags and an electric immersion heater for boiling water. (Tourists are advised to use boiled or bottled water, even in Leningrad.) And our taken-for-granted cosmetics and toiletries are simply unavailable. Pack everything: shampoo, shaving cream, toothpaste, facial and toilet tissue, tampons. Even soap is in short supply.

Food for tourists is plentiful but not always tasty. You might consider taking snacks such as granola bars, dried apricots, nuts or peanut butter. You can buy bottled water when you get there—non-Russian if possible—at a *beriozka* in the big cities. But don't forget to take a bottle opener. And a knife—the local bread *is* delicious.

At the *beriozkas,* you can also find blue and white Gzhel pottery *(shown above left),* scarves and the ubiquitous wooden *kochina* dolls. Look for Christmas cards and gift tags at large card shops. In department stores you can buy hand towels and checked tablecloths made from the ever-abundant supplies of Russian flax.

No travel advice would be complete without a reminder that small presents for guides, drivers and hotel staff are appreciated: cologne, soap, cigarettes, razor blades, coffee, disposable lighters, lipsticks, small electronic equipment, tapes and cassettes. T-shirts with the words New York or California are special treats and, of course, any toiletries that you take for yourself also make wonderful presents. ■

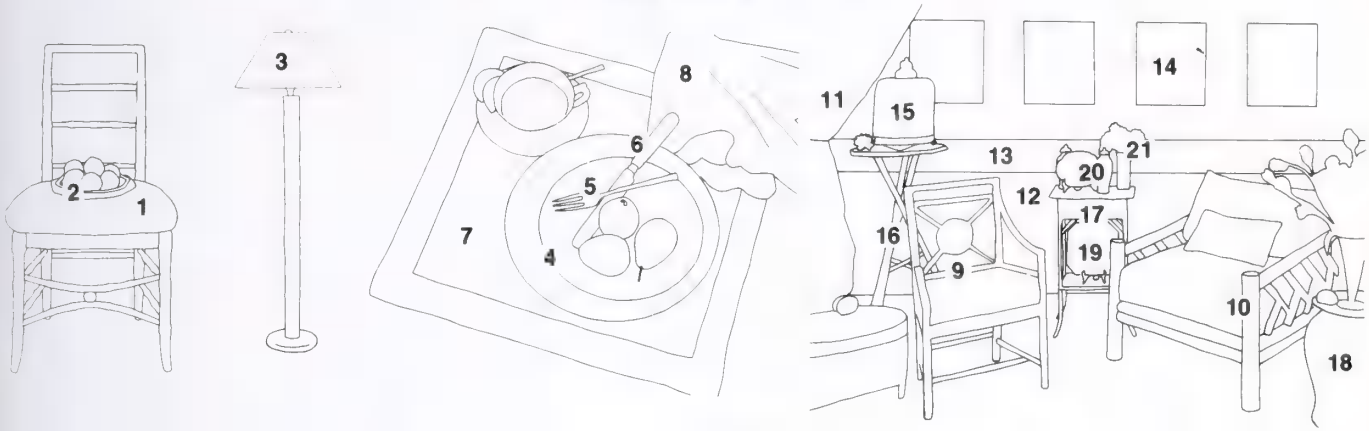
HB READER ADVANTAGE

CALL TOLL-FREE 800-241-9111 TO FIND OUT WHERE YOU CAN BUY THE RETAIL FURNISHINGS FEATURED IN THIS ISSUE

Note the numbers of the furnishings shown in our schematic drawings. **Call toll-free: 800-241-9111 (in Ohio, 800-241-7504), extension 220.** Tell the operator the numbers of the items that interest you and in which issue these items appear. The operator will be able to tell you which stores near your home carry these items or how to contact the manufacturer if no store list is available. Call any time from 9 A.M. to 9 P.M., nationwide, seven days a week (except holidays). Information for the merchandise featured in May is available through July 1. **Our HB Reader Advantage service is free.**

STYLE BEAT: BAMBOOZLED

Pages 13 to 15

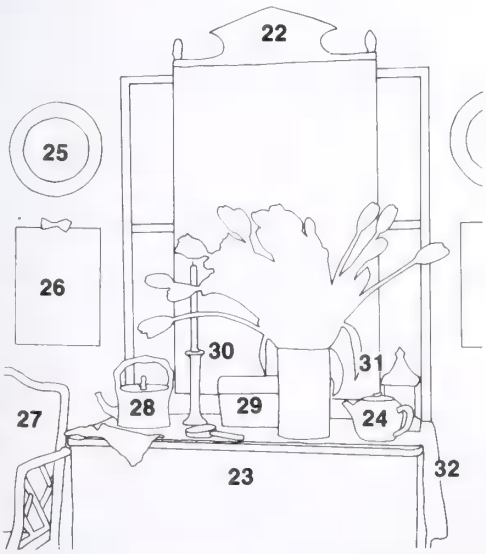


Page 13 (above)

1. *Chair fabric, Waverly (per yard)* $21.00
2. *Plates, Tiffany & Co.* ..... 30.00 and 40.00
3. *Bamboo lamp, The Natural Light* 240.00
4. *Plates, cup and saucer, Barneys New York* ..... 32.00 to 40.00
5. *Silver flatware, Tiffany & Co. (per setting)* 365.00
6. *Bistro flatware, Barneys New York (per setting)* 74.00
7. *Bamboo tray, Mck & Co. Imports, Inc.* 22.00
8. *Napkin, D. Porthault & Co.* 68.00

Page 14 (above)

9. *Medallion-back chair, The McGuire Co.* $950.00
10. *Painted armchair, Pier 1 Imports* 200.00
11. *Curtain fabric, Waverly (per yard)* 25.00
12. *Wallpaper, Waverly (per roll)* 25.00
13. *Lattice border, Waverly (per roll)* 15.00
14. *Framed prints, J. Pocker & Son* 130.00
*15. *Bamboo birdcage, Limited Editions* 480.00
*16. *Plant stand, Limited Editions* 390.00
*17. *Side table, John Rosselli* 750.00
*18. *Garden seat, John Rosselli* 1,200.00
19. *Square plate, Takahashi* 80.00
20. *Ginger jar, Mottahedeh* 100.00
21. *Vase, Mottahedeh* 85.00



Page 14 (left)

22. *Mirror, Mirror Fair* $1,614.00
*23. *Painted chest, Trevor Potts Antiques* 5,750.00
24. *Brown teapot, Bergdorf Goodman* 55.00
25. *Plate on wall, Bergdorf Goodman* 35.00
26. *Butterfly print, J. Pocker & Son* 110.00
27. *Chair, Hekman Furniture Co.* 565.00
28. *Teapot, Cache-Cache* 85.00
*29. *Box, John Rosselli* 450.00
30. *Candlestick, Pottery Barn* 12.50
31. *Creamware box, Mottahedeh* 75.00
*32. *Linen runner, Anichini for E. Braun & Co.* ... 605.00

All prices are approximate suggested retail

*ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION

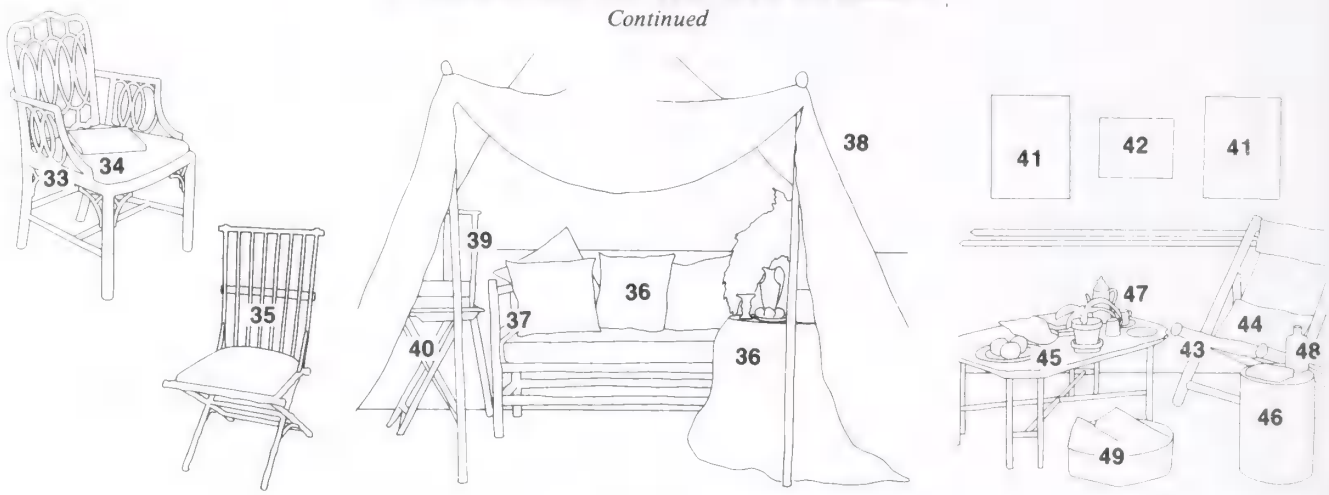
FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

(Continued on page 124)

Continued from page 123

STYLE BEAT: BAMBOOZLED

Continued

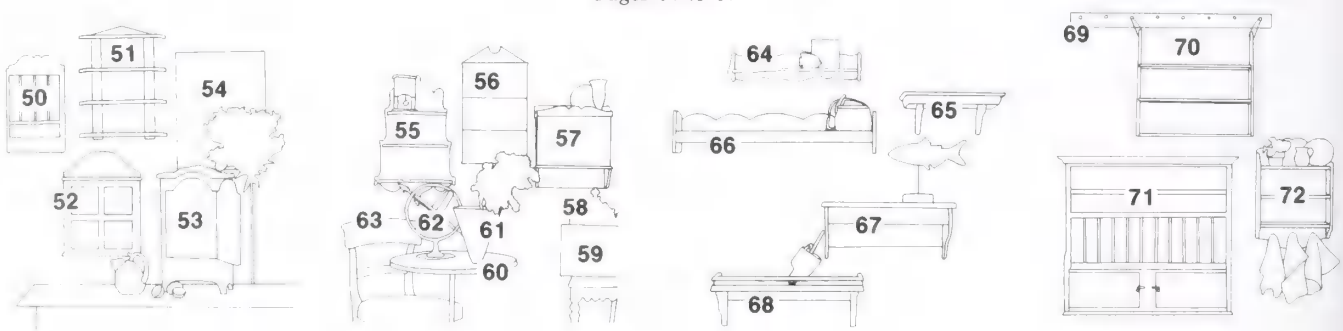


Pages 14 and 15 (above)

33. *Lacquer armchair, Baker, Knapp & Tubbs* ... $4,365.00
34. *Chair fabric, Waverly (per yard)* 10.00
35. *Chair, Veneman Collection, by Tropitone* 337.00
36. *Fabric, Stroheim & Romann, at Anne Mullin Interiors (per yard)* 38.50
37. *Bamboo bench, J. Williams & Co., Inc.* 1,190.00
38. *Wallpaper, Charles Barone, Inc. (per roll)* 28.50
*39. *Miniature armoire, Limited Editions* 900.00
*40. *Tray table, John Rosselli* 750.00
41. *Framed shell prints, J. Pocker & Son (each)* .. $140.00
*42. *Framed fish print, J. Pocker & Son* 175.00
43. *Sling chair, J. Williams & Co., Inc.* 465.00
44. *Pillow fabric, Stroheim & Romann, at Anne Mullin Interiors (per yard)* 37.50
45. *Coffee table, Kittinger Co.* 2,525.00
46. *Painted table, Branca Inc.* 950.00
47. *Coffee service, Thaxton & Co. (per pc.)* ... 16.00 to 75.00
*48. *Flask, Charlotte Moss & Co., Ltd.* 95.00
49. *Tray, Mck & Co. Imports, Inc. (set of three)* .. 48.00

DESIGN FOCUS: SHELF LIFE

Pages 64 to 67



Pages 64 and 65 (above)

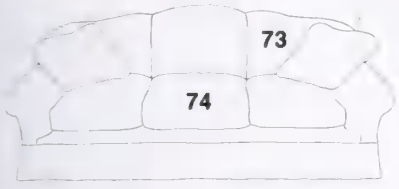
50. *Acorn shelf, Sweetgrass* $98.00
51. *Barnwood shelf, Zona* 225.00
52. *Checkered shelf, Joint Venture in Design, Inc.* 160.00
53. *Armoire shelf, Joint Venture in Design, Inc.* 142.00
54. *Framed lemon print, J. Pocker & Son* 200.00
55. *Fretwork shelf, Port Royal* ... 475.00
56. *Black shelf, Charlotte Moss & Co., Ltd.* 675.00
57. *Green and gold shelf, Joint Venture in Design, Inc.* .. 164.00
58. *Gothic chair, Florence de Dampierre (a pair)* 3,500.00
59. *Framed chair print, Keesal & Mathews* 145.00
60. *Table, Siskin-Valls* 2,000.00
61. *Vase, Clodagh, Ross & Williams* 300.00
62. *Astrolabe, Florentine Craftsmen* 285.00
*63. *Painted chair, Nicholas Antiques* 1,400.00

Pages 66 and 67 (above)

64. *Cutout shelf, Ron Fisher's American Country* $88.00
65. *Neoclassic shelf, Magnolia Traditions* 50.00
66. *Wave shelf, From The Mill* .. 45.00
67. *Peg shelf, Ron Fisher's American Country* 137.50
68. *Victorian shelf, Ballard Designs* 70.00
69. *Pegboard, Shaker Workshops* 16.00
70. *Hanging shelf, Shaker Workshops* 125.00
71. *Plate rack shelf, GuildMaster* 520.00
72. *Scrolled shelf, Magnolia Traditions* 60.00

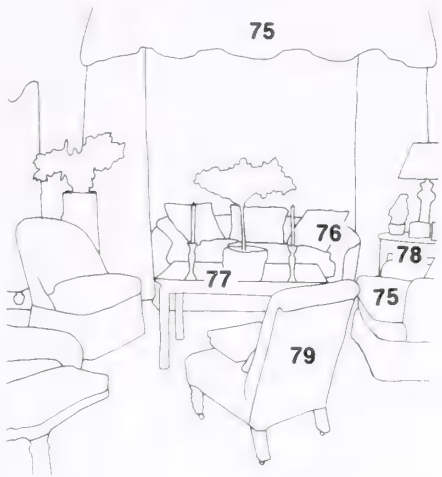
ENGLISH COUNTRY, MADE FOR TODAY

Pages 58 to 63



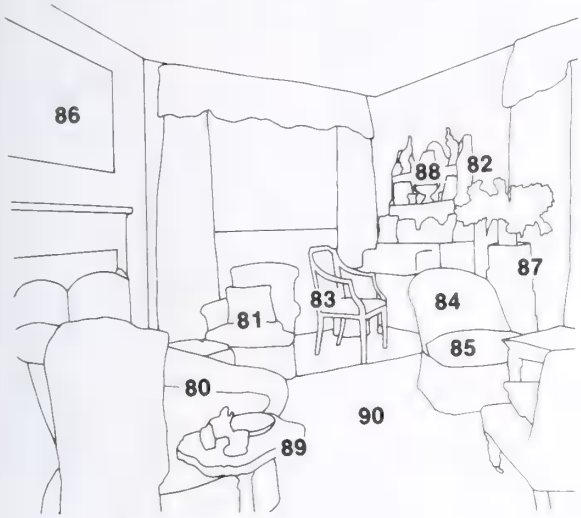
Sofa detail, page 58
(above)

73. *Alexandra sofa, Mario Buatta for John Widdicomb Company* *$3,750.00*
74. *Sofa fabric, Stroheim & Romann, at Anne Mullin Interiors (per yard)* *40.00*



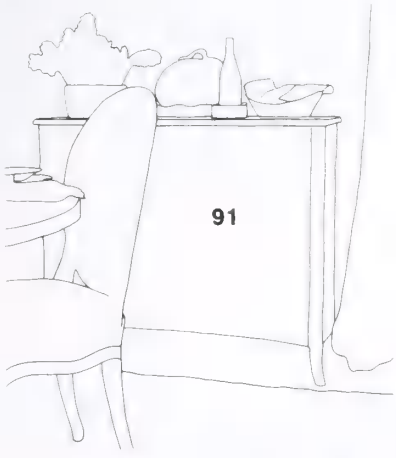
Living room, page 58
(left)

75. *Curtain, chair and pillow fabric, Fabriyaz (per yard)* .. *$40.00*
76. *Hanley sofa, Mario Buatta for John Widdicomb* *3,950.00*
77. *Coffee table, Mario Buatta for John Widdicomb* *2,350.00*
78. *Round table, Mario Buatta for John Widdicomb* *2,300.00*
*79. *Paisley chair, Charlotte Moss & Co., Ltd.* *1,600.00*



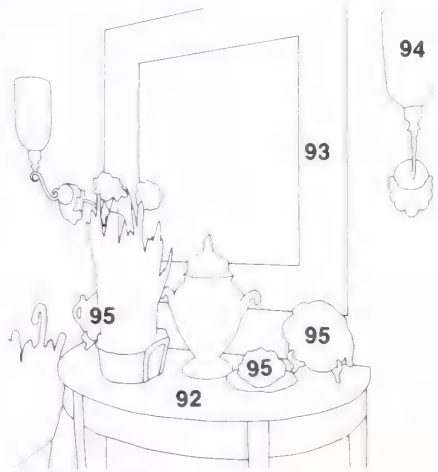
Living room, pages 58 and 59
(left)

80. *Roll-back armchair, Mario Buatta for John Widdicomb* *$2,200.00*
81. *Armchair, Mario Buatta for John Widdicomb* *2,000.00*
82. *Bookcase/Secretary, Mario Buatta for John Widdicomb* *5,700.00*
83. *Chair at secretary, John Widdicomb Company* *1,600.00*
84. *Stripe chair, Mario Buatta for John Widdicomb* *1,650.00*
85. *Chair fabric, Clarence House, at Anne Mullin Interiors (per yard)* *91.00*
*86. *Spaniel painting, John Rosselli* *2,100.00*
*87. *Stack table, John Rosselli* *1,050.00*
88. *Majolica, Mottahedeh* ..... *50.00 to 325.00*
*89. *Pedestal table, Kentshire Galleries* *6,000.00*
90. *Rug, Kamdin Designs* *3,500.00*



Dining room detail, page 60
(above)

91. *Cabinet, Mario Buatta for John Widdicomb* .. *$4,450.00*



Entry detail, page 60
(above)

92. *Demilune table, Mario Buatta for John Widdicomb* *$2,300.00*
93. *Mirror, John Rosselli* *2,400.00*
94. *Sconces, John Rosselli (a pair)* *1,800.00*
95. *Majolica, Mottahedeh* ..... *85.00 to 150.00*

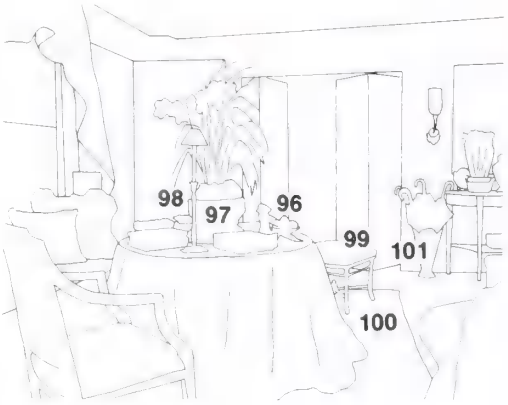
(Continued on page 126)

*ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION
FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

Continued from page 125

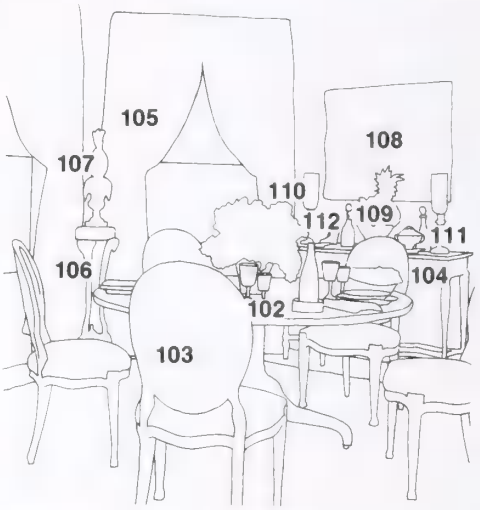
ENGLISH COUNTRY, MADE FOR TODAY

Continued



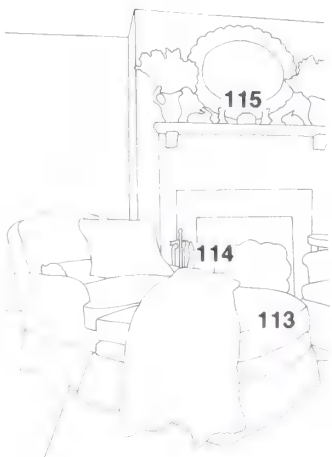
Entry, page 60
(above)

96.	*Monkey dish, John Rosselli*	*$450.00*
*97.	*Chinoiserie box, John Rosselli*	*450.00*
98.	*Candlestick lamp, Charlotte Moss & Co., Ltd.*	*275.00*
*99.	*Gilt bench, R. Brooke, Ltd.*	*3,500.00*
100.	*Rug, Kamdin Designs*	*1,200.00*
*101.	*Umbrella stand, Charlotte Moss & Co., Ltd.*	*535.00*



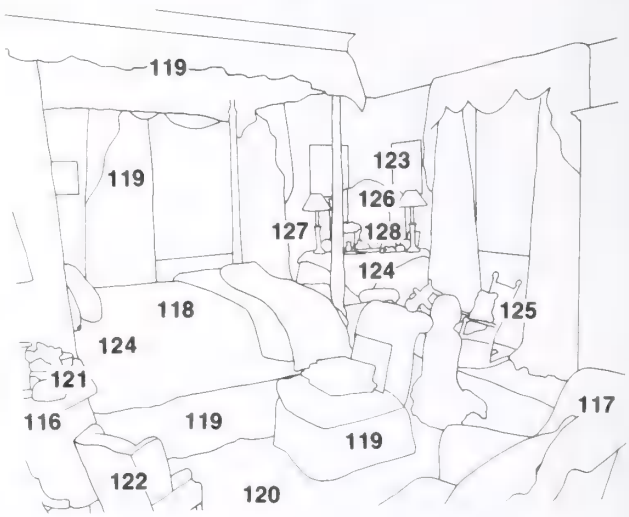
Dining room, page 61
(above)

102.	*Table, Mario Buatta for John Widdicomb Company*	*$3,975.00*
103.	*Chairs, John Widdicomb (each)*	*1,350.00*
104.	*Console, Mario Buatta for John Widdicomb*	*4,450.00*
105.	*Curtain fabric, Fabriyaz (per yard)*	*40.00*
*106.	*Pedestal, Kentshire Galleries (a pair)*	*18,000.00*
*107.	*Pineapple urns, Kentshire Galleries (a pair)*	*9,000.00*
*108.	*Painting, John Rosselli*	*2,400.00*
*109.	*Tureen, John Rosselli*	*450.00*
110.	*Hurricane lamps, Mottahedeh (each)*	*125.00*
111.	*Tureens with stands, Mottahedeh (each)*	*175.00*
112.	*Decanters, Mottahedeh (each)*	*300.00*



Bedroom detail, page 62
(left)

113.	*Chair fabric, Fabriyaz (per yard)*	*$40.00*
114.	*Fireplace tools, Danny Alessandro, Limited*	*768.00*
115.	*Porcelain, Mottahedeh*	*75.00 to 175.00*



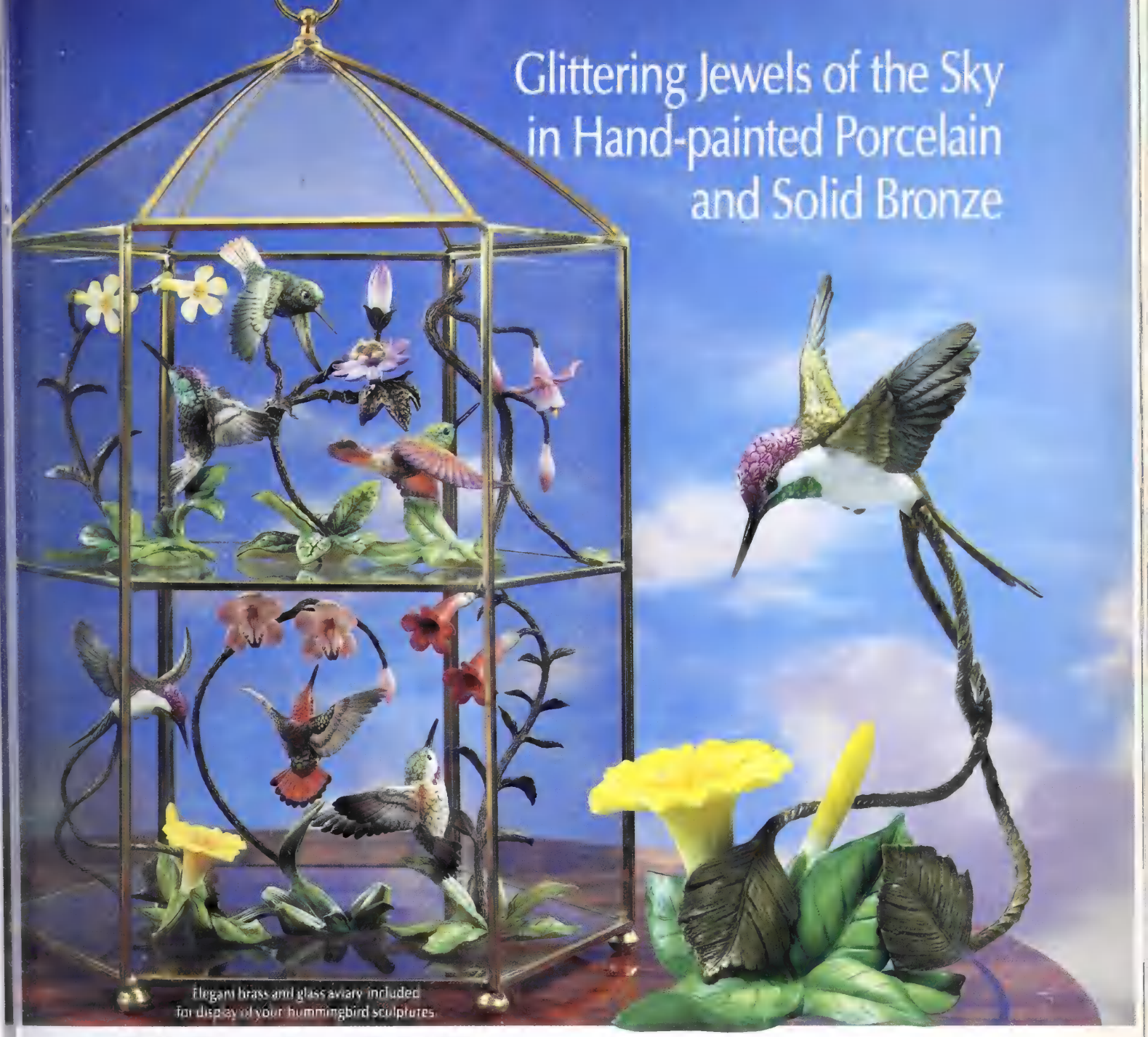
Bedroom, pages 62 and 63
(right)

116.	*Table, Mario Buatta for John Widdicomb*	*$1,600.00*
117.	*Armchair, Mario Buatta for John Widdicomb*	*2,000.00*
118.	*Queen bed with canopy, Mario Buatta for John Widdicomb*	*5,275.00*
119.	*Fabrics, Fabriyaz (per yard)*	*40.00*
120.	*Rug, Kamdin Designs*	*4,860.00*
*121.	*Porcelain fruit, John Rosselli*	*450.00*
*122.	*Child's wing chair, John Rosselli*	*450.00*
123.	*Botanical prints, J. Pocker & Son (each)*	*175.00 to 300.00*
124.	*Linens and pillows, Paper White, Ltd.:*	
	Pillows	*34.00 to 70.00*
	Linens	*300.00 to 700.00*

*125.	*Child's rocker, Charlotte Moss & Co., Ltd.*	*450.00*
*126.	*Mirror, Charlotte Moss & Co., Ltd.*	*1,600.00*
*127.	*Column lamps, Charlotte Moss (each)*	*1,325.00*
128.	*Frames and bottles, R. Brooke, Ltd.*	*95.00 to 595.00*

*ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION
FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

Glittering Jewels of the Sky in Hand-painted Porcelain and Solid Bronze



The life-like beauty of hummingbirds and flowers captured by the great nature artist Alan Singer.

Never has the shimmering iridescent beauty of the hummingbird been captured with greater brilliance than in this collection—created by Alan Singer, whose work has been exhibited at the Smithsonian Institution.

With life-like realism and incredible detail, he portrays the six most beautiful hummingbirds in the world. Each with its jewel-like wings outspread as it prepares to sip the nectar of an exquisite flower.

Each sculpture is crafted in the rich combination of *porcelain* and *bronze*. Then meticulously hand-painted in vivid yet translucent colors. The purple crown of the Magnificent Rivoli…the emerald green feathers of the Puffleg…the magenta throat of the Calliope. And the flowers—soft pink orchids, violet-hued passion flowers, bright golden trumpets.

To display all six sculptures, a brass and glass aviary is provided. You'll receive your hummingbirds at the rate of one every three months. The price for each imported sculpture is $120, with no added charge for the aviary display. Please enter your commission by May 31.

Hummingbirds and Flowers. Exclusively from The Franklin Mint.

The Berylline Hummingbird.
Shown approximately actual size of 5¼" high.

COMMISSION AUTHORIZATION

Please mail by May 31, 1989.

The Franklin Mint
Franklin Center, Pennsylvania 19091

Please enter my commission for Hummingbirds and Flowers by Alan Singer, consisting of six original, hand-painted sculptures in porcelain and bronze, to be sent to me at the rate of one every three months.

I need send no payment now. Please bill me for each sculpture in three equal monthly installments of $40.* each, with the first payment due in advance of shipment. A brass and glass aviary will be provided at no added charge.

**Plus my state sales tax and a total of $3. for shipping and handling.*

Signature _____
ALL COMMISSIONS ARE SUBJECT TO ACCEPTANCE

Mr/Mrs/Miss _____
PLEASE PRINT CLEARLY

Address _____

City _____ State _____ Zip _____

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11855-2

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

COVER

Blue and white four door cupboard, c.1840, Swedish, $9,750—Evergreen Antiques (R), 1249 Third Ave., New York 10021. **Marbelized white, peach, blue and green earthenware pitcher,** Danish, c. 1910, $150; **blue and white earthenware bowl,** Danish, c. 1920, $150; **blue and white earthenware pitcher,** Danish, c. 1920, $150—Evergreen Antiques (R), 120 Spring St., New York 10012. **Blue and white leaf plate,** #95-2142, $31; **blue and white footbath,** #95-2289, $180—Greg Matthews by Oggetti (M), 225 Fifth Ave., Room 1002, New York 10010; available at fine department stores. **Blue and white export platter** with flowers, $1,200—John Rosselli Ltd. (R,T), 255 E. 72 St., New York 10021. **Caneware cheese dome,** English, c. 1840; **Majolica teapot with green leaves** *(second shelf),* English, c. 1860—J. Garvin Mecking, Inc. (T), 72 E. 11 St., New York 10003. **Blue and white 19th-century hotwater plate,** $90; **Spode teacaddy with handles** *(second shelf),* $300; **19th-century plate,** *(far right),* $150; **temple jar,** *(left wall),* pair, $1,200; **small plate,** *(bottom shelf, left),* $75; **flowered bowl,** $150—John Rosselli Ltd. (R,T), 255 E. 72 St., New York 10021. **Bamboo teapot** *(second shelf),* $55—Bergdorf Goodman (R), 754 Fifth Ave., New York 10021. **Blue Canton cider jug and cover,** #HC140, $300; **Majolica bamboo pitcher,** #S4138, $115; **Blue Canton platter,** #HC97, medium, $175—Mottahedeh & Co., Inc. (M), 225 Fifth Ave., New York 10010; available at fine department stores. **Blue and white oval tray with bamboo tree motif,** #85035, $25—Bill Yee Associates Inc. (M), 225 Fifth Ave., Room 1104, New York 10010. **Earthenware bamboo teapot,** Italy, $85—Cache-Cache (R), 888 Madison Ave., New York 10021. **Blue and white Dutch Delft covered vases,** #8415, pair, $1,800—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Painted gray 19th-century watering can with white flowers**—Florence de Dampierre Ltd. (R), 16 E. 78 St., New York 10021. **Late 19th-century painted watering can,** $175—Pierre Deux Antiques (R), 367-9 Bleecker St., New York 10014. **Painted bamboo beech armchair,** English, c. 1810, pair, $9,000—Bardith (R), 31 E. 72 St., New York 10021. **Painted floor and bamboo pattern stenciled on white chintz** by Anthony Cava, 236 W. 27 St., c/o Floristry, New York 10001. **White starlight chintz,** #317350, 100-percent cotton, $10 per yard—Waverly (M), 79 Madison Ave., New York 10016; 800-423-5881.

STYLE BEAT

●*Page 13:* **Bamboo chair** painted by Bobbie Trippe and Louise Dann under the supervision of Teel Orb of the Isabel O'Neil Studio and Workshop School—Isabel O'Neil Studio, 177 E. 87 St., New York 10128. **Classic Ticking, #605225, on chair.** 100-percent cotton, black and white, $21 per yard—Waverly (R), 79 Madison Ave., New York 10016; 800-423-5881. **Bamboolike dinner plate,** #10191505, $40; **salad plate,** #10008778, $30, in black and white—Tiffany & Co. (R), Fifth Avenue and 57 St., New York 10022; 800-526-0649. **Bamboo lamp,** #803, 60 inches high, Java finish, $240—The Natural Light (M), PO Box 16449, Panama City, FL 32406; 800-331-3898, available at major department stores. **Yellow Dot hand-scalloped napkin,** 100-percent cotton, 20 inches square, $68 each—D. Porthault & Co. (R), 18 E. 69 St., New York 10021. **Honey-brown bamboo square raft tray,** Mt 135, $22—Mck & Co. Imports Inc. (M), 269 Peck St., New Haven, CT 06513; 800-777-4MCK. **Green-handled flatware,** 5-piece set, $74; **bamboo-pattern dinner plate,** $40; **salad plate,** $32, **cup and saucer,** $40—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Tiffany's sterling-silver bamboo flatware,** 5-piece place setting (fork and teaspoon shown), $365—Tiffany & Co. (R), Fifth Avenue and 57 Street, New York 10022; 800-526-0649.

●*Page 14—Top:* **Blue and white painted wood floor, blue bamboo pattern stenciled on white chintz, blue and white painted on bamboo chair;** all painted by Anthony Cava for House Beautiful—Anthony Cava, c/o Floristry, 236 W. 27 St., New York 10001. **White Starlight chintz, #317350, on both chairs,** 100-percent cotton, $10 per yard; **Blue Willow, Far Pavilions, #655800, curtain and pillow fabric,** 100-percent cotton Scotchguarded, $25 per yard; **Blue Willow, Far Pavilions, #556010, wallpaper,** $25 per roll; **Bamboo Lattice Border,** #556045, Indigo, $15 per roll—Waverly (R), 79 Madison Ave., New York 10016; 800-423-5881. **Blue and white painted bamboo chair,** #818-135, Tropical Furniture line—Pier 1 Imports (R); 301 Commerce St., #600, PO Box 961020, Fort Worth, TX 75161-0020. **McGuire armchair,** #M59, shown in Tiger Crackle Finish, $950, COM, in standard finishes, $750, COM—The McGuire Co. (M), 1201 Bryant St., San Francisco, CA 94103, available at B. Altman's. **Blue tassles,** $30 each—Charlotte Moss (R), 131 E. 70 St., New York 10021. **Bamboo plant stand with 3 legs,** $390; **bamboo birdcage,** $480—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Reproduction monkey prints with wood bamboo frames,** $130—J. Pocker & Son (R), 824 Lexington Ave., New York 10021. **Bamboo side table,** #5073, $750—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Plate,** #62617, blue and white square "Plate Matsu" with bamboo motif, $80—Takahashi (R), 200 Rhode Island St., San Francisco, CA 94103-5191. **Blue and white garden seat,** $1,200; **bamboo basket panels painted in blue and white,** $375—John Rosselli Ltd. (R,T), 255 E. 72 St., New York 10021. **Oval blue and white tray with bamboo tree motif,** #85035, $25—Bill Yee Associates, Inc. (T), 225 Fifth Ave., Room 1104, New York 10010. **Ginger jars,** #HC241, 10-5/8 inches high, blue and white, $100; **blue and white vase,** #HC 240, 8-3/4 inches high, $85—Mottahedeh (M), 225 Fifth Ave., New York 10010. **Black and gold bamboo chair,** #5043, Stately Homes Collection, painted, $4,365—Baker, Knapp and Tubbs Inc. (M), 200 Lexington Ave., New York 10016. **Aqualite, #302801, Waverly Starlight chintz on chair,** $10 per yard—Waverly (R), 79 Madison Ave., New York 10016; 800-423-5881. *Bottom left:* **Courtnay Strie, #105844.06, wallcovering,** spruce, 21 inches wide, **Bambous border,** #11778.06, caramel and brown—Brunschwig & Fils (T), 979 Third Ave., 11th Fl., New York 10022. **Faux-bamboo Hekman, #5-51 armchair,** 22-1/2 by 37 inches high, 19-1/2-inch seat depth, 19-1/2-inch seat height, Flax finish, 1 yard COM, $565—Hekman Furniture Co. (M), 1414 Buchanan S.W., Grand Rapids, MI 49507. **Faux-bamboo-painted chest,** English, 19th c., $5,750—Trevor Potts Antiques Inc. (R), 1011 Lexington Ave., New York 10021. **Pediment mirror,** #6570, 49 by 26 inches wide, faux-bamboo finish, $1,614—Mirror Fair (M), 1495 Third Ave., New York 10028; available at Macy's. **Hand-colored butterfly prints in gilt bamboo frames,** $110—J. Pocker & Son (R), 824 Lexington Ave., New York 10021. **Creamware chinoiserie box,** #S4055, 10 inches high, $75—Mottahedeh (M,T), 225 Fifth Ave., New York 10010. **Elderwood candlesticks,** #18-283283, painted for House Beautiful by Anthony Cava to look like bamboo, 8-3/4 inches high, $12.50—Pottery Barn (R), Mail Order Dept., PO Box 7044, San Francisco, CA 94120-7044. **Faux-bamboo box,** $450—John Rosselli International Corp. (T), 523 E. 73 St., New York 10021. **Earthenware bamboo teapot,** made in Italy, $85—Cache-Cache Ltd. (R), 888 Madison Ave., New York 10021. **Bamboo plates,** $35 each, **teapot,** $55—Bergdorf Goodman (R), 754 Fifth AVe., New York 10019. **Bamboo magnifying glass,** $95—R. Brooke Ltd. (R), 960 Lexington Ave., New York 10021. **Ecru linen runner with mosaic work,** $605—E. Braun & Co. (R), 717 Madison Ave., New York 10021.

●*Page 15:* **Ceylon side chair,** #CY12, with fixed seat/pullover cushion, Verde finish, $337—The Veneman Collection (M), a Division of Tropitone Furniture Co., 5 Marconi, Irvine, CA 92718; available at fine department stores and patio shops. **Celina fabric on cushion,** 100-percent cotton glazed chintz, 54 inches wide, 35-1/2-inch repeat, Stately Homes Collection, $38.50 per yard—Stroheim & Romann, Inc. (R,T), 31-11 Thomson Ave., Long Island City, NY 11101. Available at Anne Mullin Interiors, 289 Greenwich Ave., Greenwich, CT 06830; 203-625-0184. *Top right:* **Bamboo bench,** #4102, Hainan Collection, $1,190; **J. Williams fabric,** #3022, Gotham, 100-percent cotton, 54 inches wide, #828, snow—J. Williams & Co. Inc. (M), 1935 hipman Dr., San Antonio, TX 78219; available at fine department stores. **Jade welt,** #317361, 100-percent cotton, Waverly Starlight Chintz, $10 per yard—Waverly (R), 79 Madison Ave., New York 10016. **Bamboo trellis wallcovering,** #BT 372-lv, $28.50 per roll—Charles Barone Inc. (R), 9505 West Jefferson Blvd., Culver City, CA 90232; available at Papier Wallcovering (R,T), 200 W. North Ave., Baltimore, MD 21201. **Celina chintz,** #46961, **for pillows and table skirt,** 100-percent cotton, 54 inches, 35-1/2-inch repeat, willow, Stately Homes Collection, $38.50 per yard—Stroheim & Romann Inc. (T), 155 E. 56 St., New York 10022. Available at Anne Mullin Interiors, 289 Greenwich Ave., Greenwich, CT 06830; 203-625-0184. **Aijuiere pitcher,** #269, $110; **small urn,** #298.3, $64—Porcelaine D'Art MNP (T), Limoges-France, 225 Fifth Ave., Suite 410, New York 10010; available at fine department stores. **Creamware chinoiserie cache-pot,** #S6668, 5 inches square by 6-1/2 inches high, $100—Mottahedeh (M), 225 Fifth Ave., New York 10010; available at fine department stores. **Bamboo tray table,** #2211, $750—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Napoli green cabbage-leaf plate,** $295—John Rosselli (R,T), 255 E. 72 St., New York 10021. **Miniature bamboo armoire with mirrored doors,** $900—Limited Editions (R,T), 253 E. 72 St., New York 10021. *Bottom:* **Sling chair,** #4108, Hainan Collection, $465—J. Williams & Co. Inc. (M), 1935 Shipman Dr., San Antonio, TX 78219. **Queen of Scotts pillow fabric,** #60921, 100-percent cotton glazed chintz, multi and bone on mint, Stately Homes Collection, $37.50 per yard—Stroheim & Romann Inc. (T). Available at Anne Mullin Interiors, 289 Greenwich Ave., Greenwich, CT 06830; 203-625-0184. **Faux-bamboo-leg coffee table,** #T377 with bisque crackle top and ancient bisque base, $2,525—Kittinger Co. (M), 1893 Elmwood Ave., Buffalo, NY 14207; available at B. Altman's. **Dorchester Border** (bamboo border), #8910-OW, 1-5/8 inches wide, $9 per yard; **Galacar's Colubra Stripe wallcovering,** #GP2105, Galacar & Co., 23 inches wide, 8-1/2-inch repeat—Carleton V (T), 979 Third Ave., New York 10022. **Wicker flask,** #8-788 C1920, $95—Charlotte Moss & Co. Ltd. (R), 131 E. 70 St., New York 10021. **Hand-painted bamboo-pattern cigarette table,** 17 inches high, 13-inch diameter, $950—Branca (R), 65 W. Illinois St., Chicago, IL 60610. **Beehive coffeepot,** 6 cups, $75; **plates,** $16 each; **creamer,** $32, **mug,** $16, Italian, hand-painted—Thaxton & Co. (R), 780 Madison Ave., New York 10021. **Bamboo plate,** $35—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019. **Bamboo cheese tray,** #MD-21, three, Honey Brown, $48—Mck & Co. Imports Inc. (M), 269 Peck St., New Haven, CT 06513. **Reproduction shell prints with gilt bamboo frames,** $140 each; **antique fish print,** c. 1857, $175—J. Pocker & Son (R), 824 Lexington Ave., New York 10021.

DECORATOR'S DIARY

●*Page 22: Designer:* Van-Martin Rowe, PO Box 1139, Beverly Hills, CA 90213; 213-876-1276.

GARDEN GUIDE

●*Page 38:* Many mail-order companies offer plants, shrubs and trees for fall planting. **Unusual shrubs**—Forest Farm, Williams, OR 97544. **Deciduous azaleas**—White Flower Farm, Litchfield, CT 06759; catalog, $5, deductible from first order. **Warm-climate rhododendrons**—Vereyn Specialists Nursery, 2701 Malcolm Ave., Los Angeles, CA 90064. **Camellias and azaleas**—Nuccio's Nurseries, 355 Chaney Trail, PO

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PRODUCT INFORMATION

(Continued from page 128)

Box 6160, Altameda, CA 91001. **Hundreds of rare magnolias**—Louisiana Nursery, Route 7, Box 43, Highway 182 South, Oplousas, LA 70570. **Mountain laurel and azaleas**—The Cummins Garden, 22 Robertsville Rd., Marlboro, NJ 07746. **Rhododendrons, Kalimias, azaleas**—Carlson's Garden, Box 305, South Salem, NY 10590. **Native trees and shrubs**—Gardens of the Blue Ridge, Box 10, Pineola, NC 28662. **Wide variety of spring-flowering plants**—Gossler Farms Nursery, 1200 Weaver Rd., Springfield, OR 97478-9663. **Rare ornamental shrubs**—Greer Garden, 1280 Goodpasture Island Rd., Eugene, OR 97401. **Fall catalog of ornamental plants**—W. Atlee Burpee Co., 300 Park Ave., Warminster, PA 18974. **Azaleas, hollies, rhododendrons**—O.S. Pride Nurseries, 145 Wekerly Rd., PO Box 1865, Butler, PA 16001. **Rare trees and shrubs**—Colvos Creek Farm, Route 2, Box 176, Vashon, WA 98070. **The best selection of flowering shrubs**—Wayside Gardens, Highway 254, PO Box 1, Hodges, SC 29695-0001. **Assorted shrubs and small trees**—Woodland Nurseries, 2151 Camilla Rd., Mississauga, Ontario, Canada, L5A 2K1.

ENGLISH COUNTRY, MADE FOR TODAY

●*Pages 58 to 63:* All furniture is by Mario Buatta for John Widdicomb Company unless otherwise noted, and is offered in a variety of wood, paint, and lacquer finishes. Chairs filled with choice of all down or poly down. Furniture is available at large department stores, including B. Altman stores in New York and Cincinnati, and through decorators; John Widdicomb Company (M), 601 Fifth St. N.W., Grand Rapids, MI 49504. Prices vary accordingly. Brunschwig & Fils (T), Stroheim & Romann (T), and Norbar (T) fabrics are available through decorators. Designer: Mario Buatta, 120 E. 80 St., New York 10021.

●*Pages 58 and 59:* **Spencer chair,** #6370, 36 by 30-1/2 by 33-1/2 inches, $2,200; **Atwell chair,** #6378, 32-1/2 by 30-1/2 by 33-1/2 inches, $2,000; **fabric for Spencer and Atwell chairs,** Judy's Trellis fabric, $40 per yard—Fabriyaz (R), 41 Madison Ave., New York 10010. **Cherrywood armchair with black paint finish and Sheraton decoration,** #13491, 23 by 23 by 38, $1,600; **woven moiré fabric,** #6358-01, color 6—Brunschwig & Fils (T), 979 Third Ave., New York 10022. Available through Widdicomb Sales Service (M), 601 Fifth St. N.W., Grand Rapids, MI 49504. **Bookcase/secretaire,** #6386, cherry solids and veneers, 37-1/2 by 18-3/4 by 78-3/4 inches; **Hollingsworth chair,** #6369, 28 by 28 by 33-1/2 inches, $1,650; **stripe fabric,** #32169-1, $91 a yard—Clarence House (T), 979 Third Ave., New York 10022, available at Anne Mullin Interiors, 289 Greenwich Ave., Greenwich CT 06830; 203-625-0184. **Coffee table,** #6308, cherry solids and veneers, 38 by 24-1/2 by 21-1/2 inches, walnut-brown finish, $2,350. **Spaniel painting,** $2,100; gold-and-white wall brackets, $750 per pair, **palm trees in urn,** $900 a pair; **tole covered urns,** $600 a pair; **paper box with decals,** $375; **Chinese pink fruit on coffee table; Blackamore with basket on back,** $125—John Rosselli International (R,T), 523 E. 73 St., New York 10021. **Round painted Indian box with handle,** $50; **Chinese lacquered stack table,** $1,050; **Limoges box,** $195—John Rosselli Ltd. (R,T), 255 E. 72 St., New York 10021. **Portuguese needlepoint rug,** $3,500—Kamdin Designs (R), 791 Lexington Ave., New York 10021. **Pair of fans,** $395; **ivory box,** $250; **sterling-silver frames; Chinoiserie box,** $1,500; **brass table lamp and shade,** $950—R. Brooke Ltd. (R), 960 Lexington Ave., New York 10021. **Tole planter,** $870; **still life painting with fruit,** 17th c., $3,900—Garvin Mecking (T), 72 E. 11 St., New York 10004. **Fireplace screen**—Danny Alessandro (R,T), 307 E. 60 St., New York 10022. **Needlepoint pillow,** 19th c., $425; **hand-painted soup plate with sweet peas,** c. 1865, $165; **slipper chair covered in 19th-c. paisley,** $1,600; **patchwork box,** $145—Charlotte Moss (R), 131 E. 70 St., New York 10021. **Standing reading lamp with shell shade,** $99—Bloomingdale's (R), 1000 Third Ave., New York 10022. *On secretary:* **Cockatoos,** $325 a pair; **bamboo pitcher,** $115; **leaf compote,** $200; **shell creamers,** $50 each; **finger vases,** $100 each; **St. George plate** for Katherine the Great, $75—Mottahedeh (R,T), 225 Fifth Ave., New York 10010.





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●*Page 58—Bottom left:* **Hanley sofa,** #6373, 72 by 42 by 31, $3,950; **damask,** #49727, $40 per yard—Stroheim & Romann, Inc. (T), 155 E. 56 St., New York 10022, at Anne Mullin Interiors, 203-625-0184. **Round occasional table,** #6309, 29 by 26 inches, cherry solids with English sycamore and cherry veneers, $2,300. **Window treatment:** Judy's Trellis, beige, $40 per yard—Fabriyaz Fabrics (R), 41 Madison Ave., New York 10010. **Wiz Berry trim**—Norbar (T). **Fringe,** Brunschwig & Fils (T). **Chinese pink fruit,** $450—John Rosselli International (R,T), 523 E. 73 St., New York 10021. **Brass candlesticks,** $135 a pair; **Ashley large mug,** $75—Mottahedeh (R,T), 225 Fifth Ave., New York 10010. **Green Limoges box with flower,** $150; **coconut box,** $75, John Rosselli Ltd. (R,T), 255 E. 72 St., New York 10021. **Tin tea caddy**—R. Brooke Ltd. (R), 960 Lexington Ave., New York 10021. **Aubusson pillow,** $1,350 each; **English porcelain dish,** $275—Charlotte Moss & Co., Ltd. (R), 131 E. 70 St., New York 10021.

●*Page 60—Top left:* **Chinoiserie door cabinet with faux-marble top and faux-bamboo carved legs,** #6345, 43 by 20 by 36 inches, cherry solids and veneers, $4,450. **Lavender napkins,** $45 each—Pratesi (R), 829 Madison Ave., New York 10021. **Chelsea leaf plate,** $90; **melon tureen and stand,** $300—Mottahedeh (R,T), 225 Fifth Ave., New York 10010. **Wine coaster**—Kentshire Galleries (R,T), 37 E. 12 St., New York 10004. **Tole basket,** $120—John Rosselli International (R,T), 523 E. 73 St., New York 10021. *Top right and bottom:* **Armchair,** #13491, 23 by 23 by 38 inches, cherry wood, $1,600; moiré, #6358-01, color 6—Brunschwig & Fils (T). **Demilune table,** #6332, 44 by 19 by 34-1/2 inches, cherry solids and veneers, ivory paint finish, $2,300. **Volito stripe fabric for valance and bench seat cushion,** green and russet, Stroheim & Romann, Inc. (T). **Trim on cushion**—Brunschwig & Fils (T). **Fringe on drapes,** #FL 385-16, $20 per yard—Scalamandre Fabrics (T), 950 Third Ave., New York 10022. **Aileen's Melee cotton chintz lining fabric for drapes,** salmon, $40 per yard—Fabriyaz Fabrics (R), 41 Madison Ave., New York 10010. **Grenadine Albemarle texture, #49709, fabric on hall table,** $36 per yard—Stroheim & Romann, Inc. (T). **Trim,** #90401-1—Brunschwig & Fils (T). **Sconces,** $1,800 a pair; **monkey with dish,** $450; **black Chinoiserie box,** $450, John Rosselli collection—John Rosselli International (R,T), 523 E. 73 St., New York 10021. **Hand-painted mirror,** $2,400—John Rosselli Ltd. (R,T), 255 E. 72 St., New York 10021. **Decoupage jar,** 3 pieces, $3,750—Garvin Mecking (T), 72 E. 11 St., New York 10004. **Leaf box and stand,** $150; **leaf dish,** $85 each—Mottahedeh (R,T), 225 Fifth Ave., New York 10010. **Candlestick lamp,** $275—Charlotte Moss & Co., Ltd. (R), 131 E. 70 St., New York 10021. **Green bench with gilt**—R. Brooke, Ltd. (R), 960 Lexington Ave., New York 10021. **Wool shawl**—Garvin Mecking (T), 72 E. 11 St., New York 10004. **Needlepoint rug,** $1,200—Kamdin Designs (R), 791 Lexington Ave., New York 10021. **Green tole umbrella stand,** $535—Charlotte Moss (R), 131 E. 70 St., New York 10021.

●*Page 61:* **Round dining table with satinwood and rosewood inlay,** #6393, 60 by 29 inches, Promelle mahogany, $3,975. **Dining chairs,** #4818, 20 by 25 by 39 inches, bone-white-painted finish, $1,350 each through Widdicomb Sales Service; **New Burtal moiré-texture fabric,** #60186—Brunschwig & Fils (T). **Chinoiserie console with faux-marble top and gold-leaf accents,** #6340, 51-1/2 by 19 by 34 inches, $4,450. **Window treatment:** Kathleen's Bouquet cotton chintz, $40 per yard—Fabriyaz (R), 41 Madison Ave., New York 10010. Savoy trim, cranberry; Clover lining, #191—Norbar (T). **Painted Adam-style pedestal,** $18,000 a pair; **French tole pineapple urn,** $9,000 a pair—Kentshire Galleries (R,T), 37 E. 12 St., New York 10004. **Tulipiere**—Kogan & Co. (R), 971 Madison Ave., New York 10021. **Cup and saucer,** $50; **tall hurricane lamps,** $125 each; **leaf tureens and stands,** $175 each; **decanters,** $300 each—Mottahedeh (R,T), 225 Fifth Ave., New York 10010. **Decanters,** $425, $250, $285; **holder,** $150, R. Brooke Ltd. (R), 960 Lexington Ave., New York 10021. **Ivory peppermill, ivory salt,** $900 for the pair—Asprey (R), 725 Fifth Ave., New York 10019. **Creamware tureen,** $450; **still**

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PRODUCT INFORMATION

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life painting, $2,400—John Rosselli International (R,T), 523 E. 73 St., New York 10021.

●*Pages 62 and 63—Top left:* **Buatta custom-designed chair and ottoman;** available through Mario Buatta's office. **Atwell chair,** #6378, 32-1/2 by 30-1/2 by 33-1/2 inches, $2,000. **Chair fabric,** Hilary fabric in sage, $40 per yard—Fabriyaz (R), 41 Madison Ave., New York 10010. *Right:* **Neck roll, lace sheets, pillows, linen table cover**—Paper White Ltd. (M), 769 Center Blvd., Fairfax, CA 94930. **Portuguese needlepoint rug,** $4,860—Kamdin Designs (R), 791 Lexington Ave., New York 10021. **Fireplace accessories,** $768—Danny Alessandro (R,T), 307 E. 60 St., New York 10022. **Oval painted end table,** $1,200—John Rosselli International (R,T), 523 E. 73 St., New York 10021. *On mantel:* **Pink tulips,** $175 a pair; **hound bisque pitchers,** $150 a pair; **rabbits,** $75 a pair—Mottahedeh (R,T), 225 Fifth Ave., New York 10010. **Antique diamond faceted tulip painted box,** $90; **oval mirror**—John Rosselli Ltd. (R,T), 255 E. 72 St., New York 10021. *Right:* **Pedestal table,** #6335, 29 by 24-1/2 by 27 inches, cherry solids with Karelian birch and rosewood veneers, French dry-brushed bone-white finish, $1,600; **queen-size poster bed with canopy,** #1308, 68-5/8 by 90-5/8 by 90 inches, cherry solids and veneers, Ivory Crest finish, $5,275, with upholstered headboard, $6,375. **Hillary cotton chintz for canopy and dust ruffle,** $40 per yard; **Kathleen's Bouquet fabric on upholstered Victorian slipper chair,** $40 per yard; **window treatment:** Aileen's Melee, multicolor, $40 per yard, **blue trim**—Fabriyaz (R), 41 Madison Ave., New York 10010. **#372, on valences and curtains**—Norbar (T). **Dressing table,** $175—Minic Custom Woodwork (M), 524 E. 117 St., New York 10035. **Botanical prints,** $175 to $300 each—J. Pocker & Son (R), 824 Lexington Ave., New York 10021. **Green opaline bottles and jars,** c. 1890—Bob Pryor (R), 1023 Lexington Ave., New York 10021. **Parian ware hand vase,** $470 a pair; **decolamania lamp with blue flowers,** $1,325 each; **striped tole wastepaper basket,** $250; **child's rocking chair,** $450; **white column porcelain lamps with silk shades,** $1,325 each; **hand-painted soup plate with sweet peas,** $165; **yellow tole cachepot with flowers,** $145—Charlotte Moss & Co., Ltd. (R), 131 E. 70 St., New York 10021. **Chinese pink fruit,** $450; **child's chair with pink fabric,** $450—John Rosselli International (R,T), 523 E. 73 St., New York 10021. **Green dressing stool,** $900; **French porcelain dog,** $375—John Rosselli Ltd. (R,T), 255 E. 72 St., New York 10021. All walls painted by John Spray, 43 Second Ave., New York 10003.

SHELF LIFE

●*Page 64—Top left:* **Acorn-painted pine slotted shelf,** #5094, 20 by 11-1/2 by 5-1/2 inches, $98 plus $7.50 shipping and handling—Sweetgrass (MO), 445 Bishop St. N.W., Suite A, Atlanta, GA 30318, 800-541-1622. **Glass bottles,** $6 to $20 each—Wooden Indian (R), 60 W. 15 St., New York 10011. **Porcelain lemon box,** $165—Cache-Cache (R), 888 Madison Ave., New York 10021. **Ceramic lemon creamers** by Barbara Eigen, $20 each—Bergdorf Goodman (R), 754 Fifth Ave., New York 10022. *Right:* **Green and red painted barnwood shelf,** $225—Zona (R), 97 Greene St., New York 10012. **Hand-painted ceramic dessert plate,** $60; **cup and saucer,** $60—Fourticq (R), 1800 Post Oak Blvd., #186, Houston, TX 77056. **Ceramic lemon creamers,** $20 each, and sugar jar, $20, by Barbara Eigen—Bergdorf Goodman (R), 754 Fifth Ave., New York 10022. *Far right:* **Framed lemon print,** $200—J. Pocker & Son (R), 824 Lexington Ave., New York 10021. *Bottom:* **Painted cupboard with glass doors and check motif,** #HF-05, 21 by 20 by 6 inches, $160—Joint Venture in Design, Inc. (M), 1701 Clinton St., Space 314, Los Angeles, CA 90026. **Ceramic lemon sugar jar,** $20, by Barbara Eigen—Bergdorf Goodman (R), 754 Fifth Ave., New York 10022. **Rombi black and white check dessert plate,** $16; **Rombi cup and saucer,** $29.50; **large-check Piazza cup and saucer,** $34—Taitu (M), 2156 Irving Blvd., Dallas, TX 75207. **Carrie Noir black and white check tea for one** (pot and cup), $52.50—Arzberg (M), 41 Madison Ave., New York 10010. *Bottom right:* **Painted cupboard with chicken wire door,** #HF-01, 18 by 15 by 6 inches, $142—Joint Venture in Design, Inc. (M), 1701 Clinton St., Space 314, Los Angeles, CA 90026. **Uno yellow dessert plate,** $13—Taitu (M), 2156 Irving Blvd., Dallas, TX 75207. **Hand-painted creamer,** $65—Fourticq (R), 1800 Post Oak Blvd., #186, Houston, TX 77056. **Lemon jam pot,** $24—Porta (T), 225 Fifth Ave., #1116, New York 10010. *Bottom:* **Lemon pitcher,** $37.50—The Haldon Group (M), PO Box 165306, Irving, TX 75016; 800-228-4438. **Pine table,** $1,250—Zona (R), 97 Greene St., New York 10012.

●*Page 65—Top left:* **Windsor wood shelf,** #1148, 36 by 21 by 9 inches, $475—Port Royal (T), PO 399, Gastonia, NC 28053, catalog. **Mantel clock,** by Michael Graves for Alessi, $435—The Markuse Corp. (T), 10 Wheeling Ave., Woburn, MA 01801. **Basaltware footed bowl,** $95; **pitcher,** $60—Waterford/Wedgwood Information Bureau (M), 41 Madison Ave., New York 10010. **Celluloid boxes,** $45 and $60—John Rosselli Int'l (R,T), 523 E. 73 St., New York 10021. **Wood arch clock,** $45—Modern Objects (M), 5 River Dr., Norwalk, CT 06855. *Middle:* **Painted wooden architectural shelf,** $675—Charlotte Moss & Co., Ltd. (R), 131 E. 70 St., New York 10021. **Mercury-glass newel-post knob,** $2,090; **faceted crystal newel-post knob,** $1,490—Julian Graham-White Ltd. (R), 957 Madison Ave., New York 10021. **Pompei porcelain cup and saucer,** $75—Puiforcat (R), 811 Madison Ave., New York 10021. **Pearwood triangle,** #3687, $60—Museum of Modern Art Store (R), 11 W. 53 St., New York 10019. **Burl boxes,** $20 and $35—C. Alexandra Int'l (T), 225 Fifth Ave., New York 10010. *Right:* **Gold and green painted cupboard,** 20-1/2 by 22-1/2 by 6 inches, $164—Joint Venture in Design, Inc. (M), 1701 Clinton St., Space 314, Los Angeles, CA 90026. **Enamel lace plate,** $185—JEJ (M), 36 E. 10 St., New York 10003. **Gold bud vase** by Ron Dier, $90—Thaxton & Co., (R), 780 Madison Ave., New York 10021. **Basaltware vase,** $85—Waterford/Wedgwood Information Bureau (M), 41 Madison Ave., New York 10010. *Bottom:* **Painted chair,** $1,400—Nicholas An-

(Continued on page 148)



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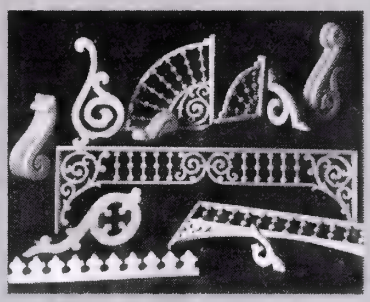
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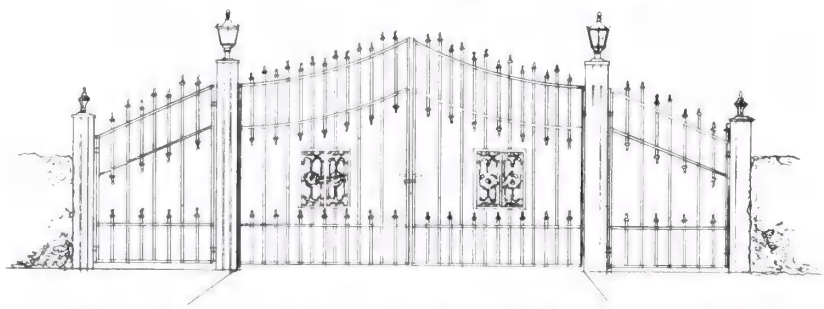
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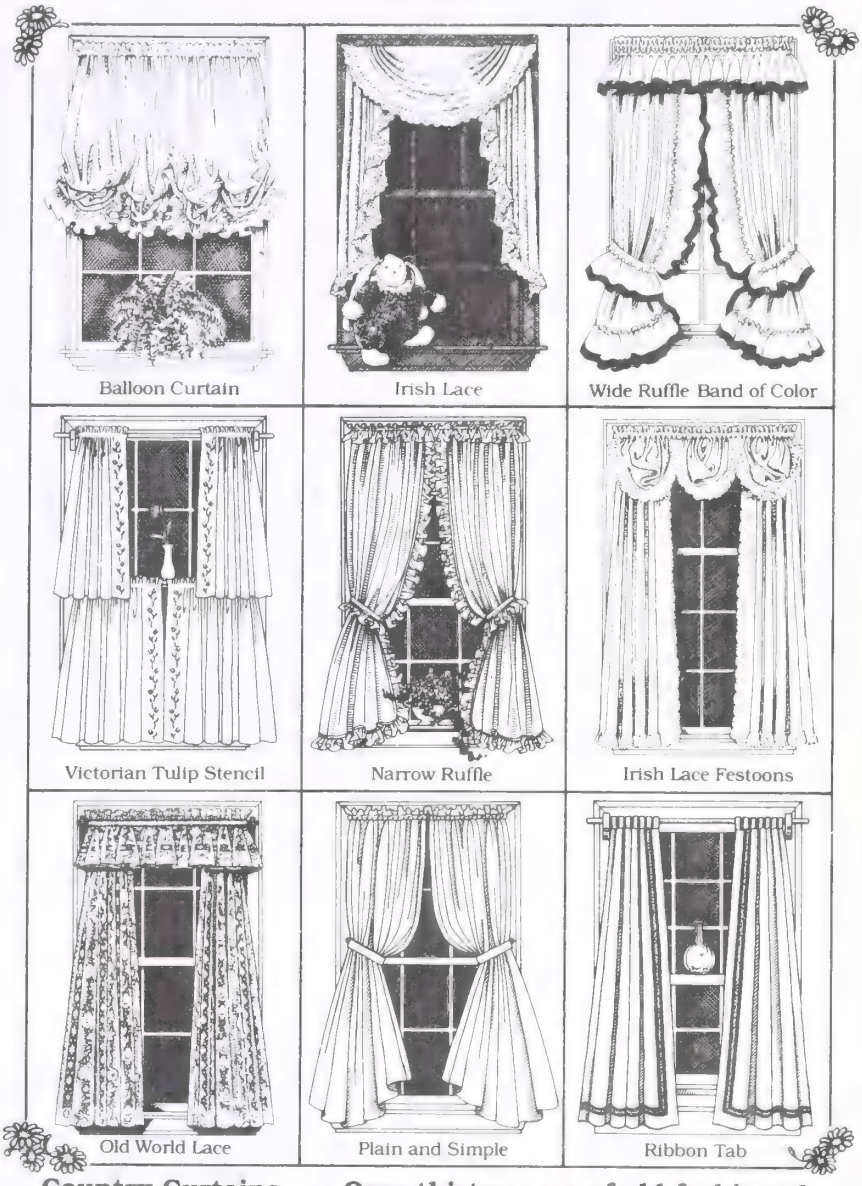
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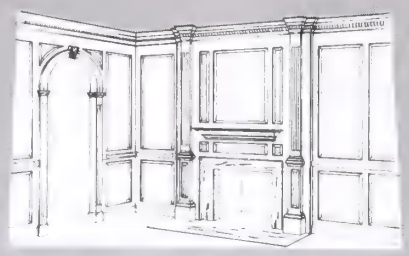
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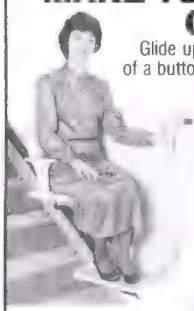
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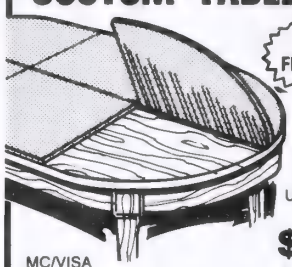
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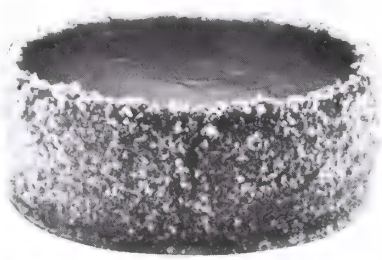
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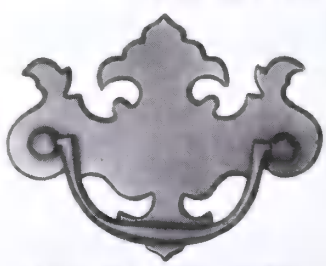
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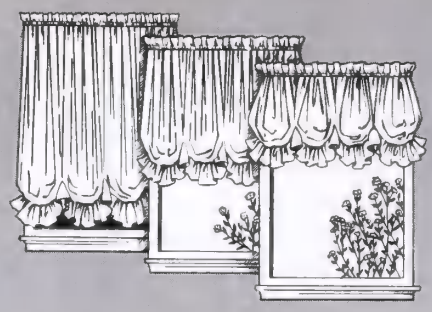
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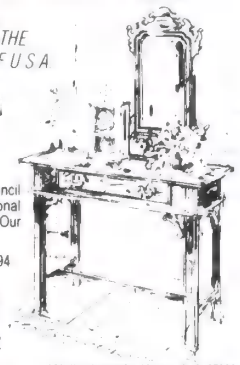


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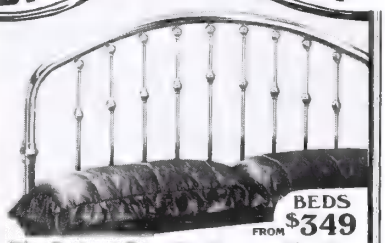


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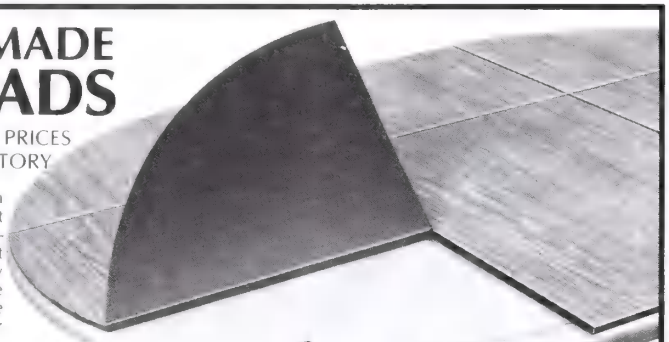
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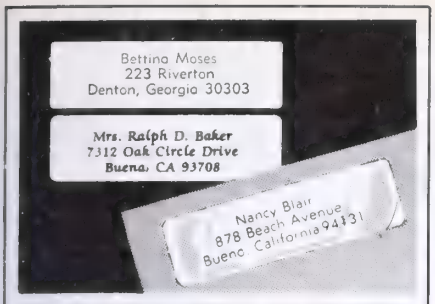
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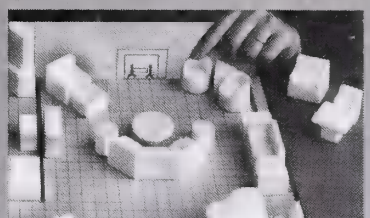
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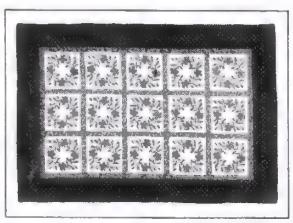
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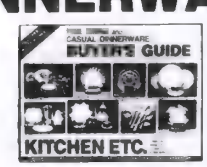
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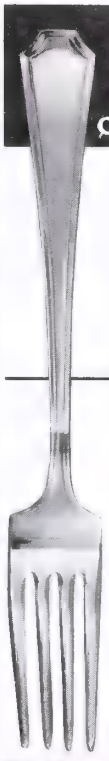
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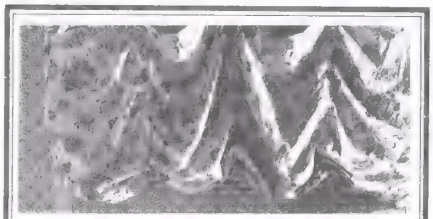
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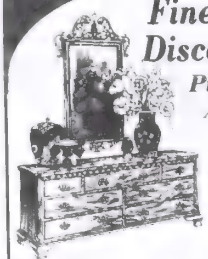
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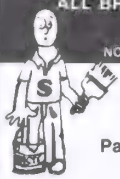
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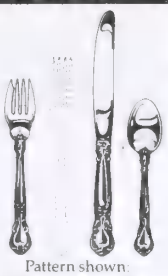
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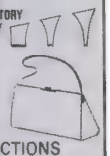
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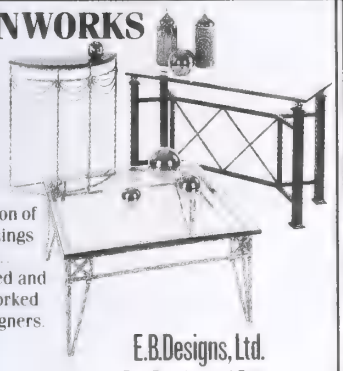
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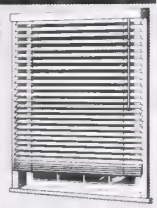
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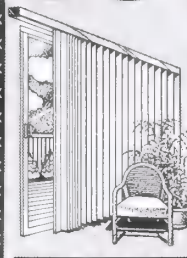
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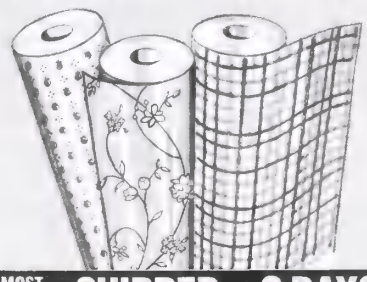
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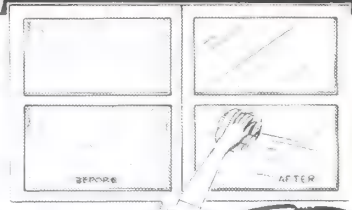
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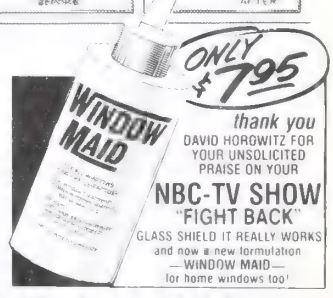
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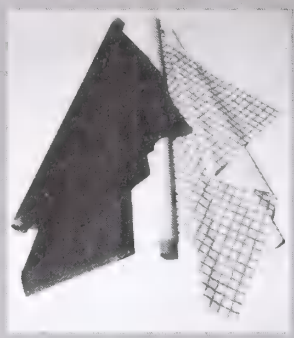
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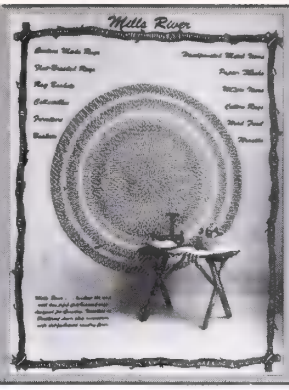
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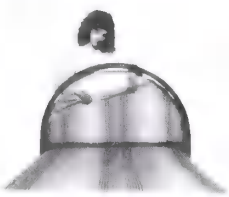
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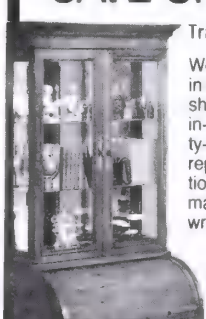
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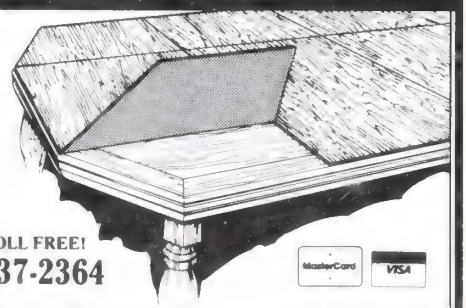


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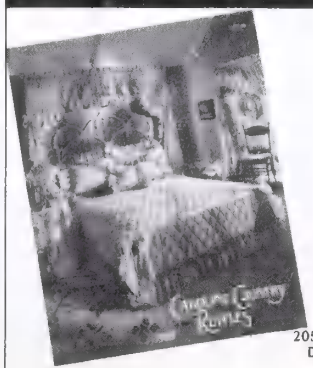
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PRODUCT INFORMATION

(Continued from page 132)

tiques (R,T), 979 Third Ave., New York 10022. **Table,** $2,000—custom-order through Siskin Valls (T), 21 W. 58 St., New York 10019; **bronze astrolabe,** $285—Florentine Craftsman (R,T), 46-24 28 St., Long Island City, NY 11101. **Vase,** hand-spun acid-treated aluminum vase designed by Lisa Spiros, $300—Clodagh, Ross & Williams (R), 122 St. Marks Pl., New York 10009. **Gothic chair,** $3,500 a pair—Florence de Dampierre (R), 16 E. 78 St., New York 10021. **Chair print,** $145—Keesal & Matthews (R), 1244 Madison Ave., New York 10128.

●*Page 66—Top left:* **Painted Sante Fe shelf,** #6163,4 by 31-1/2 by 5 inches, $88 plus $10 shipping and handling—Ron Fisher's American Country (M), 406 South First Ave., PO 1208, Marshalltown, IA 50158. **Fish prints,** set of 6, $60—Lo Forti Imports (T), 820 Mission St., San Francisco, CA 94103. **Antique picture frames,** $60 to $200 each—The House of Heydenryk (R), 417 E. 76 St., New York 10021. **Small painted wood fish,** $20—Joseph & Howard (R), 245 W. 23 St., New York 10011. *Right:* **Dentil shelf,** #1023-B, 9 by 24 by 8-1/2 inches, $50—Magnolia Tradition (M, MO), 1309 Ingalls Ave., Pascagoula, MS 39567; 800-544-4438. **Toy sailboat,** $75—Steve's Antiques (T); 212-582-4240. **Ceramic plate,** $44—Mei Ming Ware (M), Route 14, Box 228-A, Santa Fe, NM 87505. **Scallop shelf,** 9 by 48 by 10 inches, $45 plus $7 shipping and handling—From the Mill (M), PO 2387, Paso Robles, CA 93447. **Glass bottles,** $6 to $20—Wooden Indian (R), 60 W. 15 St., New York 10011. *Middle:* **Three-drawer, four-peg shelf,** #189, 16 by 32 by 9-1/2 inches, $137.50 plus $13.50 shipping and handling—Ron Fisher's American Country (M), 406 S. First Ave., PO 1208, Marshalltown, IA 50158. **Painted blue fish,** by Jesse Pollack, $112—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Wood fish on stand,** $30—Richard S. Smith (T), 225 Fifth Ave., New York 10010. **English majolica mug,** $95—Judy Rosley (R), 200 E. 74 St., New York 10021, 212-734-1844. *Bottom:* **Victorian scroll shelf,** #534, 15 by 36 by 7 inches, $70—Ballard Designs (MO), 2148-J Hills Ave., Dept. 598, Atlanta, GA 30318-2217 for catalog.

●*Page 67—Top:* **Hanging Shaker shelf,** #F222, 25 by 27 inches, $125, assembled and finished, plus $18.35 shipping and handling; **pegboard,** #F203, unassembled, $16 postage paid—Shaker Workshops (MO), PO 1028, Concord, MA 01742. **White pitcher with teal stripe,** $60; **white with pink stripe,** $60; **white pitcher with rope motif,** $60—John Rosselli Int'l (R,T), 523 E. 73 St., New York 10021. **Majolica pitcher on top shelf,** $117—Grange Boutique (R), 831 Madison Ave., New York 10021. **Creamware pitcher with hunting scene,** #CC13, $40—Foreign Advisory (M), Route 1, Polks Road, Princess Anne, MD 21853. **Small yellow pitcher,** $33; **sunflower pitcher,** $48—The Haldon Group (M), PO 165306, Irving, TX 75016; 800-228-4438. *On wall:* **Grapeleaf plates,** #S4124, set of 4, $175; **vine plates with blue,** #S4140, $50 each; **leaf nut dish,** #S4135, $85 each—Mottahedeh (M), 225 Fifth Ave., New York 10010. *Bottom left:* **Hanging plate rack with chicken wire cupboard,** #15-3480, 34-3/4 by 40 by 12 inches, $520—GuildMaster (M), PO 10725, Springfield, MO 65808-0725. **Blue luster pitcher,** $260; **asparagus pitcher,** $117; **majolica pitcher with orange flowers,** $37—Grange Boutique (R), 831 Madison Ave., New York 10021. **Pale yellow pitcher,** $30; **dinner plate,** $15; **dessert plate,** $12—Porta (T), 225 Fifth Ave., New York 10010. **Corn pitcher,** $425—Cache-Cache (R), 888 Madison Ave., New York 10021. **Spatter enamel plates in slots,** $3.50 each—Wendy Lee Collection (MO), PO 1191, Coconut Grove, FL 33233. **Yellow plates in slots,** set of 4, $85—The Haldon Group (M), PO 165306, Irving, TX 75016; 800-228-4438. **Ceramic cantaloupe tureen with tray,** #s6547, $150—Mottahedeh (M), 225 Fifth Ave., New York 10010. **Lettuce bowls,** by Barbara Eigen, $30 each—Bergdorf-Goodman (R), 754 Fifth Ave., New York 10022. **Majolica vegetable jar,** $75—Judy Rosley (R), 200 E. 74 St., New York 10021; 212-734-1844. *Bottom right:* **Victorian shelf with pegs,** #1043, 26-1/2 by 18 by 4-1/2 inches, $60—Magnolia Traditions (M,MO), 1309 Ingalls Ave., Pascagoula, MS 39567; 800-544-4438. **Small majolica pitchers,** $60 to $150—John Rosselli Int'l (R,T), 523 E. 73 St., New York 10021. **Creamware creamer,** $16.75—Foreign Advisory (M), Route 1, Polks Road, Princess Anne, MD 21853. **Tomato creamer, 8-piece tea set,** $250—Florence de Dampierre Ltd. (R), 16 E. 78 St., New York 10021. **Dish towels,** $2.50 each—Tag (M), 1730 West Wrightwood, Chicago, IL 60614; 800-621-8350. **All backdrops** painted by Ross Madole, PO 478, Old Chelsea Station, New York 10011.

PARED-DOWN COUNTRY

●*Pages 68 to 75:* **Flowers**—Jean Thompson of Fiordella (R), 1920 Polk St., San Francisco, CA 94109. **Lighting design**—Charles Broudy, Architect, 224 South 20 St., Philadelphia, PA 19103.

THE NATURAL TOUCH

●*Pages 76 to 79: Designer:* Michael Parrent, 20 26 Ave., Venice, CA 90291. Graphic design: Gordon Chun, 1796 Fifth St., Berkeley, CA 9471. *Page 76:* **Twig bench,** $125; **large glazed pot,** $60; **Terra-cotta Heidi pot,** $65; **ceramic pot,** *(holding fish),* $80; **wooden water dipper,** $10; **concrete planter with geometric shapes,** $150; **concrete stepping stones,** $40 to $70.

●*Page 77:* **Bexhill House birdcage** by Paul Sarbelli, artist, wood and metal, $640; **oxidized-metal candlesticks,** $65 each; **turned marble bowl holding Kale,** $200; **Italian stone console,** $1,065; **Silent Pets rusted steel alligator,** $100; **picnic basket,** $49; **Pompeii ceramic pot holding bundled sticks,** $48; **bundled sticks,** $10.50; **wooden ladder,** $195; **wooden lizard basket rack,** $325; **wooden chair,** one of a kind, from the Philippines.

●*Page 78—Top:* **Wooden bench,** $840; **Philippine truck coffee table,** $400; **silk and wool throw** imported from Italy, $680; **metal Kollka table,** $170; four finishes available; **Die-Transfer framed flower print,** $500; **rush and wooden dining chairs,** $120 each; **round Italian stone table,** $1,515; **vase** holding Sunflowers, $180; **etched glass bottle,** $17; **Sara Post candelabara,** $160; **single rustic rattan chair from Palecek,** $115; **small metal Kollka table,** four finishes available, $166; **ceramic tiles over bench,** $150 each. *Middle left:* **Twig console,** $400; **folding primitive deck chair,** bamboo and wood, $385; **rattan stool,** $55; **bamboo ladder,** $75; **glass mercury ball,** $83; **painted shelf,** $85; **ceramic pitcher** by Barbara Eigen, $48; **glasses,** $7 each; **framed Die-Transfer print,** $500. *Bottom:* **Large terra-cotta planter,** $90; **Mexican pot inside planter,** $90; **wooden chaise with white canvas cushion,** $245; **cotton scarf,** $65; **straw hat,** $25; **metal and tile topped side table,** $230; **galvanized bucket,** $37; **galvanized watering can,** $62; **goatskin gardening gloves,** $9.50.

●*Page 79:* **Bunches of California pepper berries,** $10 each; **large wooden shelf,** $10 each; **pre-quake bottles** *(left to right):* $18, $18, $10, $23; **middle wooden shelf,** $110; **bottles** *(left to right):* $19, $12, $18; *small top shelf,* $135; **pre-quake bottles,** $25, $18. All available from The Gardener (R), 1836 Fourth St., Berkeley, CA 94710; 415-548-4545; owner: Alta Tingle.

CREAM OF THE CROP

●*Page 85—Right:* **Marble platter**—Pottery Barn (R), 117 E. 59 St., New York 10022. *Bottom right:* **Black bowl**—Zona (R), 97 Greene St., New York 10012.

WINE & GOOD SPIRITS

●*Page 90—Top left:* **Cornflower napkin,** 24 inches, $9 each—Necessities (M), Brooklyn Heights, NY 11201. **Grape pitcher,** $37.50—The Haldon Group (M), PO Box 165306, Irving, TX 75106-5306. **White antique napkin and silver plate,** set of four, $60—Cachet (MO), Antique Linens and Accessories, 200 E. 74 St., New York 10021. **Sterling-silver 2-1/2-inch candlesticks,** $98 each; **Louis XV bread knife,** $155 each; **fork,** $163 each; **knife,** $141 each—Thaxton & Co. (R), 780 Madison Ave., New York 10021. **Dinner plate,** $70 each—Porcelaine Amerique (M), 1804 Wrightfield Ave., Yardley, PA 19067. *Right:* **Napa Valley napkin,** 22 inches, $8—Necessities (M), 173 Columbia Heights, Brooklyn Heights, NY 11201. **Glass fish platter,**$10—Williams-Sonoma (R), 20 E. 60 St., New York 10022. For *The Wine and Food Companion* newsletter, call 800-888-1961; or, for a one-year subscription, send $36 to *The Wine and Food Companion,* 250 E. 73 St., Suite 14H, New York 10021.

YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

☐ **Tell me something about this table. When do you suppose this style was popular? —R.V.H., Torrington, Conn.**



Tradition says this type of table was used in the dining area of an inn or tavern, so it is known as a "tavern table." English William and Mary tables of the 1675 to 1725 period were often made with turnings that looked like strings of large beads or sausages. Oak was the favored wood in England; maple, walnut and pine were favorites in America. The top was made like a breadboard to prevent warping: Putting the grain of the wood at the ends at right angles to the grain in the center helped to keep the top flat. An expert would have to examine your table to see if it is really antique or a later copy. Examine the bottom of the legs, where an old table will show wear. An 18th-century American tavern table would be rare and would sell for more than $5,000. A 19th- or 20th-century copy would be worth only $700.

☐ **This piece seems to be made of plaster covered with red, green and brown paint, but there are no markings. Is it worth much? —J.C.K., Sykesville, Pa.**



Your squirrel is probably an example of "chalkware." Pottery figurines were the most popular decorative accessory on the fireplace mantel in the 1850s. Enterprising merchants began making plaster copies that could be sold for less than 50 cents. Plaster figures had been made in Italy for years, and it is believed some immigrants brought the concept to the States. Chalkware figurines remained popular for about 50 years. The Pennsylvania Germans seemed to be among the best customers for these pieces. Animals, birds, fruit and even historic scenes of people were produced. A squirrel would have added value because it is an unusual subject. Your figure is worth at least $500. Check with a good dealer, though; collectors also use the term "chalkware" for plaster figures made in the 1930s to 1960s to be given as carnival game prizes.

☐ **What can you tell me about using this glass lamp? It has a 25-watt electric bulb, but I would like to use something brighter. —F.F., Bronx, N.Y.**



The lamp is made of three or more thick layers of colored glass. Part of the top layers were cut away by acid or by a cutting wheel, leaving the raised glass designs. Light shining through the glass shade and base enhances the color of the glass. French, English and American firms made cameo glass lamps like this one from about 1890 to 1920. The Art Nouveau design makes it look like the work of a French firm. Your lamp is worth $4,000 to $6,000; double that amount if the maker can be identified. Treat it properly. Do not use too strong a light bulb. The heat from the bulb could crack the shade. These lamps originally used light bulbs of less than 60 watts. Check the cord, too. A cracked or frayed cord or a damaged plug is a fire hazard and should be replaced.

☐ **What can you tell me about this clock? The 13-inch-high figure is made of painted iron. —J.M., Weaverville, N.C.**



Clocks have always inspired a bit of fantasy in design. Makers have added chimes, elaborate cases, dials and moving figures. Your clock is one in a group of clocks made in Connecticut, known as blinking-eye clocks. The clock mechanism moved the hands of the clock and the eyes of the figure. A storekeeper, black man playing a banjo, black woman and your "landlord" are the best-known designs. Figural clocks with moving eyes are still being made, but these are usually plastic figures of cats or Disney characters. An old iron blinking-eye landlord clock with most of the original paint is worth $1,500.

☐ **This pitcher is pale beige with a mottled-blue decoration. There is a molded design on the side that seems to be an eagle and a shield. When were pieces like this made? —O.M.M., Bloomsbury, N.J.**



Your pitcher was probably made between 1890 and 1920. The blue sponged decoration was used on many types of kitchen crockery. A worker took a sponge, dipped it into the glaze, then dabbed the unglazed pitcher to form an overall design. This decorating method is still being used. The molded pitcher is in a shape that suggests the 1890 to 1900 period. Sponged creamware was made in England and in the United States, especially in Ohio, New Jersey and Illinois. Since the country look has become so popular, the price of these pitchers has jumped. Yours is worth about $300.■

WHERE TO FIND IT

WHETHER ANTIQUE OR REPRODUCTION, PERIOD-STYLE LIGHTING FIXTURES ADD A GLOWING FINISHING TOUCH



Coming to light again: crystal and brass lamps inspired by Victorian to 30s-era designs. From Ocean View Lighting.

By SYLVIA SUNDERLIN

Appropriate lighting styles can add considerably to the appearance of a house, whether it's a historic 200-year-old saltbox or a 1980s Federal-inspired reproduction. Fortunately, a number of suppliers nationwide offer suitable lighting choices—both in antique originals and electrified versions based on 18th- and 19th-century designs. And to keep up with the growing interest in early-20th-century house restoration, many suppliers have expanded their selections to include lighting fixtures in such styles as Arts and Crafts and Art Deco.

Authentic Designs, The Mill Road, West Rupert, VT 05776; 802-394-7713—Designer and craftsman Dan Krauss's collection of 18th- and 19th-century American reproduction chandeliers and sconces has been expanded to include a line of sheet metal lanterns and outdoor fixtures. Shop hours: Monday through Friday, 9 A.M. to 5 P.M. Weekends by appointment. Illustrated catalog is $3.

Brass Light Gallery, 719 S. Fifth St., Milwaukee, WI 53204; 414-383-0675 or 800-243-9595—The Gallery's new Goldenrod Collection features reproductions of Arts and Crafts, Mission and Prairie School ceiling and wall lighting fixtures. Shop hours: Monday through Friday 8 A.M. to 5:30 P.M., Saturday 9 A.M. to 1 P.M. Write for the illustrated set of brochures, $3.

City Lights, 2226 Mass Ave., Cambridge, MA 02140; 617-547-1490—Restored and electrified antique lighting fixtures are specialties here. The designs that are available include 1850 to 1930 chandeliers and gasoliers and early-19th-century chandeliers and wall sconces. The store shows many fine European examples. Shop hours: Tuesday through Saturday, 10 A.M. to 6 P.M.; Thursday, 10 A.M. to 7:30 P.M. An illustrated catalog is available for $2.

C. Neri Antiques, 313 South St., Philadelphia, PA 19147; 215-923-6669—This family firm has a large collection of Victorian lighting fixtures. The stock of chandeliers, wall fixtures and standing lamps is varied in design and function. All are electrified and equipped with original period shades. Shop hours: Monday through Saturday, 10 A.M. to 5:30 P.M. Send $5 for catalog.

Ocean View Lighting, 2743 Ninth St., Berkeley, CA 94710; 415-841-2937—This shop has restored lighting fixtures from 1870 to the turn of the century as well as handcrafted reproductions dating from the early 1900s to well into the 1940s. Selections include chandeliers, sconces and torchères. Shop hours: Monday through Friday 9 A.M. to 5 P.M.; Saturday, 10 A.M. to 4 P.M. Send $3 for an illustrated catalog.

Price Glover Inc., 817 Madison Ave., New York 10021; 212-772-1740—This antiques shop has a unique specialty: handcrafted reproductions of antique English chandeliers, lanterns and wall sconces. All are hand-finished, in solid brass and handblown glass, and made for candles but adapted to order for electricity. Price Glover also sells antique English fixtures. Write for a catalog, $2.Shop hours: Monday through Friday, 9:30 A.M. to 5:30 P.M.

Renaissance Marketing, Inc., PO Box 360, Lake Orion, MI 48035; 313-693-1109—This firm, in its 10th year, has established a fine reputation for Tiffany and Art Nouveau reproduction lighting fixtures. Among the offerings: the well-known Lily Lamp, ceiling fixtures, floor stand-up and various early-20th-century-style table lamps. Shop hours: by appointment only. Write for a free catalog.

Stanley Galleries, 2118 N. Clark St., Chicago, IL 60614; 312-281-1614—This firm's large collection of 19th-century fixtures, completely restored and with shades, includes an increasing number of mid-19th-century gasoliers, all electrified. The shop has also expanded the selection of Mission and Arts and Crafts fixtures; photos of these period pieces are available. Shop hours: Monday through Friday, noon to 7 P.M.; Saturday, 11 A.M. to 6 P.M.; Sunday, noon to 6 P.M.

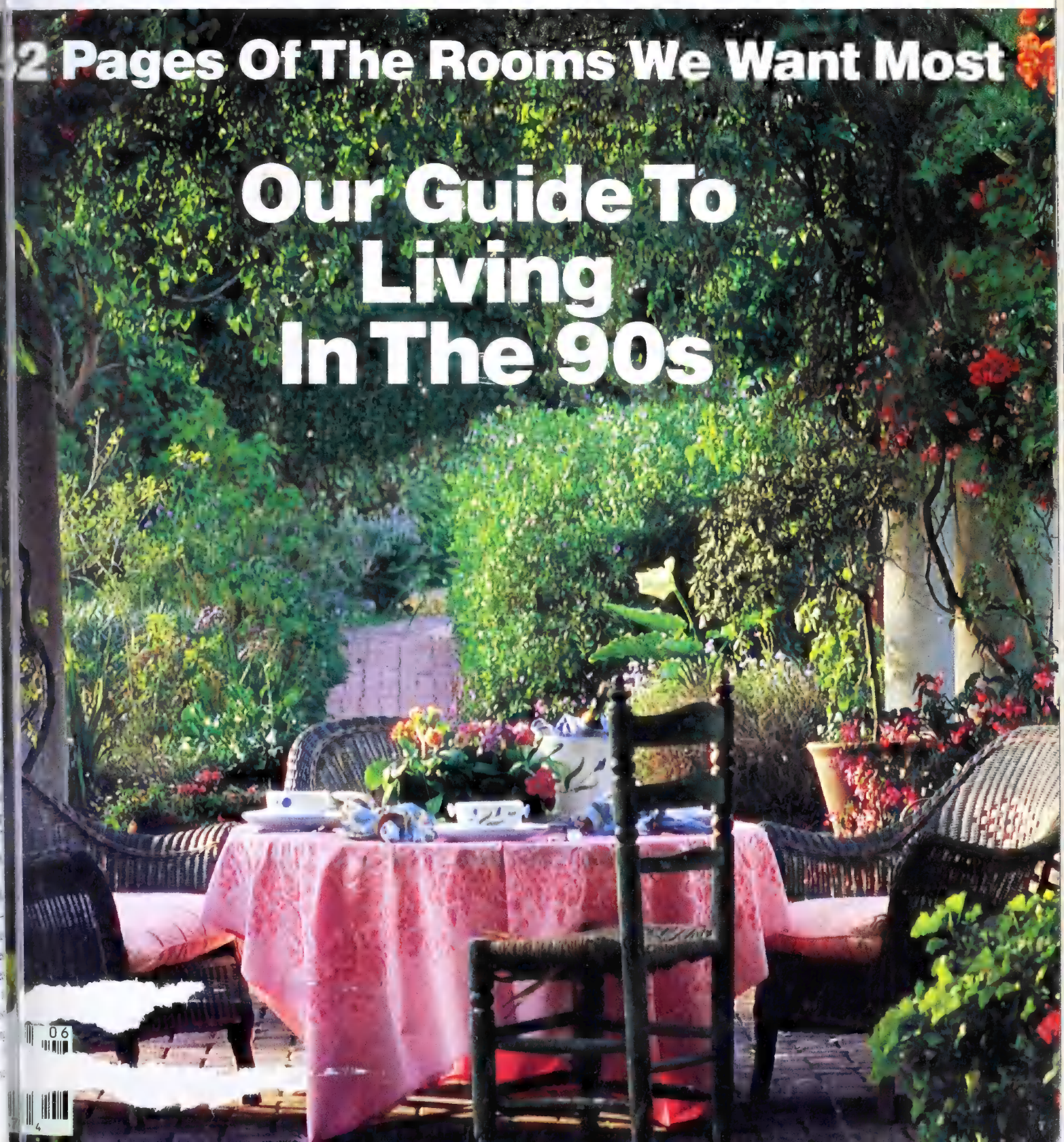
Victorian Lightcrafters, Ltd., PO Box 350, Slate Hill, NY 10973; 914-355-1300—Known for its elegant Victorian reproduction brass chandeliers and wall fixtures, this resource has now expanded its collection to include styles from the 1915 to 1920 period. The selection of satin-finish and etched-glass shades is outstanding. Shop hours: Tuesday through Saturday, 10 A.M. to 5:30 P.M. A catalog is $3 (refundable upon purchase). ■

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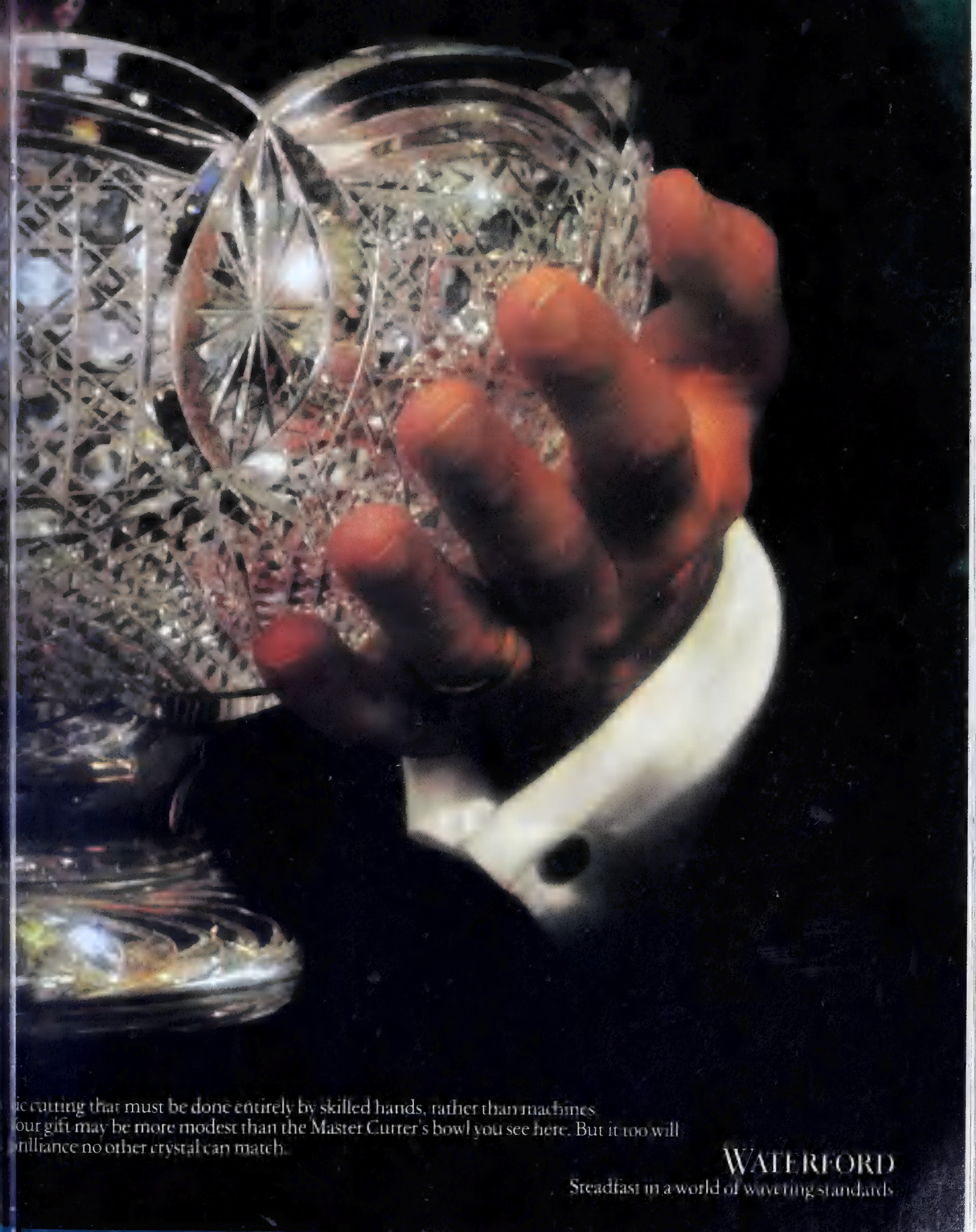


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A romantic outdoor room—like Beverlye Hyman's, in Montecito, Calif.—is just one of the personal places we want for the 90s. For more, see page 78. Photograph, Elyse Lewin.



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1/3 c. water
1 Knorr Chicken Bouillon Cube
2 T. chopped fresh basil or 1 t. dried basil
1 t. red wine vinegar
7 oz. pasta cooked and drained

In skillet heat oil over medium heat. Add garlic and pepper; sauté 3 minutes. Add water, bouillon cube and basil, and bring to boil. Reduce heat; simmer 4 minutes. Remove from heat; stir in vinegar. Toss with pasta. Makes 4-6 servings.

Gazpacho Basque

3 c. water
1 c. dry white wine
1 pkg. Knorr Vegetable Soup and Recipe Mix
1/2 t. dried basil leaves
1 cucumber, seeded and thinly sliced
1 tomato, seeded and chopped
1 sweet red or green pepper, julienned

In 2-quart saucepan stir water, wine, soup mix and basil. Stirring constantly, bring to boil over medium-high heat. Cool. Pour into bowl. Stir in remaining ingredients. Cover; chill. Makes 7 cups.

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THINKING ALOUD

TODAY, COMFORT HAS BECOME A STYLISH STATE OF MIND. IT'S LIVABLE ROOMS THAT PLEASE THE EYE AS MUCH AS THE BODY



The shape of rooms to come: an abundance of light, fresh colors, personal treasures and a global mix of well-loved classic country furnishings.

The great decorator Billy Baldwin had a way of moving right past status and glitter, beyond fuss and ruffles, and getting to the truth about rooms and design. Comfort, he was fond of saying, is decorating's true luxury. I was reminded of Billy Baldwin's vision over the course of many months, as my staff and I dreamed, schemed, photographed and plotted every aspect of this special June issue, devoted to where we're headed in the 1990s. If I could choose one word to embody the current spirit of home, it would be comfort. Because comfort, in all its guises—from rocking chairs to chaises, from living rooms to back porches—is *the* quality we want in our homes today.

Not so long ago, "comfort" and "style" were never found together in the same room. Today, however, comfort has become a stylish state of mind. It's the unassuming country look we love, a collection of personal treasures, or a garden seat surrounded by blooming lilacs—it's livable rooms that please the eye as much as the body. After years of auditioning fads and frills, at last we've come round to truth and beauty.

No doubt, it's the simplest realizations that take the longest, and I came to this one gradually over the past year. Everywhere I went—Atlanta for the home builders' show, High Point, N.C., for the furnishings market, California to photograph stories, dinner parties in Connecticut, and even on vacation in Colorado—I was struck by the chorus of voices I heard. Across the board, it seems, people are tired of the stresses and excesses of the 1980s and are longing for personal havens, for spaces that nurture and soothe.

You can't base a whole issue on hearsay, though, so my staff and I did our homework. We surveyed top architects *(see our story on page 94),* such as Melanie Taylor of New Haven, Conn., who said, "People are asking for qualities like friendliness and unpretentiousness." We set up a panel of leading designers *(see page 39),* including New York's Simone Feldman, who said, "People want serenity." These are the professionals whose work ripples out with influence, who affect the way our homes look. The good news is, they've heard what our hearts have been asking for, and they are responding.

As engrossed as I was in this issue, the call for warmer, more relaxing rooms really came home to me when I began designing the living room addition *(which you see above and on pages 70 through 73)* to our 1780 Connecticut parsonage. When I sat down and drew up my wish list, the line between work and home disappeared—I wanted the same things as everyone else. Because this proper Colonial is low-ceilinged and rather dark, I craved an airy, light-filled room, but one that wouldn't be out of keeping with the rest of the house. That's why in the front of the addition I copied the original windows, while in the back, where we had a little more freedom, we splurged on light-bringing French doors that open up onto our garden.

I credit much of the room's warmth, though, to the country furnishings. Like so many of you, I love country, especially the new mix—what we call "classic country." Pared down and less rustic than American country, it borrows the best from a whole range of cultures—Scandinavian, French, Italian and American. This room—with its melting pot of furnishings from around the world—has the warmth and appeal that are typical of this new look.

Though the addition certainly made me feel happy, I knew I'd done it when my husband told me that this was the most comfortable space I'd ever designed. The reason we both feel so at home here is that the room is tailor-made for us. From the painstakingly planned architecture to the carefully chosen furnishings, this living room reflects *our* personal style.

It is personal style that will play the starring role in shaping the look of rooms in the 90s. While we will continue to see a range of design styles—from romantic English to spare Scandinavian—each look will be deftly shaped by the urge for comfort and by individual desires. No longer are we decorating for the eyes of others. Rather, we're creating personal interiors that spell comfort to us and our families. We're treating home as an emotional anchor—a much-needed retreat from too many hard edges and complicated days.

What all this adds up to is homes that will be more sheltering than ever. However organized and efficient, they'll also be supremely nurturing. We at House Beautiful are particularly cheered by this trend. It seems the values we've always espoused in home—comfort, warmth, personality—are suddenly very much in fashion—but then, we never thought they went out.

Welcome to the 90s.■

JoAnn R. Barwick

JoAnn R. Barwick
Editor

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STYLE BEAT

THE THINGS WE WANT MOST

As the century slips into its final decade, it isn't Star Trek minimalism but pampering COMFORT that shines. Tradition gets reinvented: Designs of other times and cultures fuse in rooms edited with personal verve. Romance prevails. To get a jump on the decade, we've culled the best 90s-style decorating for you to have right now.►

Editors DARA CAPONIGRO *and* KATIE RIDDER
Writer SALLY CLARK



SCANDINAVIAN is one of the country looks to import home. Its appeal: painted finishes, light-struck pastels and graceful simplicity. One piece—this Swedish folk-style cupboard, for example—could be a room's look-changer. From Jeffco, $4,500.

DETAILS will be the pulsebeats of the 90s room. These faux-finish wood bowls sport two points of detail worth watching: saturated color and texture. Feature them on a coffee table or in an open cupboard. Each $27, Blueberry Farm, Inc.



JEFF McNAMARA



OUTDOOR ROOM is place to be in the 90s. I spend more time— money—designing furnishing the porch, ace, deck or gazebo. trellis walls inspired 18th-century garden ses, this pavilion has -in seating for six. De- ed by Francis Machin handcrafted in En- d, its pine compo- s and fiberglass roof made to assemble on Pavilion, $10,000, The ish Garden, Inc.

The HOME OFFICE gets cozy. Painted furniture and personal mementos warm up techy IBM Personal System/2 Model 30 computer, $1,775; display monitor, $750. Panasonic's KFX 120 combines phone, fax and answering machine, $1,000. To organize a busy life: Sharp's Wizard electronic diary, $300. Chair, $3,900, R. Brooke. Desk, $2,750, Charlotte Moss.



JESSE GERSTEIN

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STYLE BEAT

Comfort decorating for the 90s: the look of age, with painted finishes, classic shapes, tapestry textures





JEFF McNAMARA



ROMANCE lives in antique objects gathered round—and in new treasures inspired by the past. With its classic pediment top and columned sides, this new beveled mirror has all the luster of an antique. Even the gold-leaf-washed surface evokes the romance of things past. Picture it hanging in unexpected ways—in a trio in the dining room, say—for a glimpse of how accessories adopt a 90s attitude. $155, Ballard Designs.



JEFF McNAMARA

TRADITIONAL architecture motifs will continue to appear, but reworked. It's postmodernism's post-80s legacy: creative—even freewheeling—use of historic idioms, reinterpreted for the comfort of the contemporary home. Case in point: the Neo-Gothic arched window, $4,632, new from Marvin Windows.

DETAILS telegraph a decade's style. Take lighting: In the 70s, track lights were the turn-on. The 80s switched on the spare Italian halogen. For the 90s, classic forms come to light. Example: this timeless candlestick lamp, with marbleized shade on marble and brass base, $260, Summerour Lamps.

COMFORT comes in many forms: plush upholstery, downy pillows, a soft carpet and a wool throw to soothe the senses. And to delight the eye: painted surfaces—on coffee table—and beautiful objects. Portchester chair, $1,795, from the new Laura Ashley by Baker upholstery collection, in all Laura Ashley stores. Coffee table, $2,120, by Niermann Weeks for John Rosselli. Rug, $2,700, Kamdin Designs. Paisley throw, $490, Barneys New York. Tapestry pillow on chair, $400; red tapestry pillow on floor, $295; both, Christopher Hyland Inc. Ginger jars, $418 each, Country Floors, Inc.

JESSE GERSTEIN

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NATURE saunters inside, reflecting involvement in the garden and the natural environment. Bringing the outdoors in could mean a garden room filled with orchids. Or it might be a printed fabric alive with vibrant-green leaves. Or porcelains *(left)* drawn from nature: leaf with butterfly, $31; oak leaf, $19; strawberry leaf, $31; all, Ann Marie Murray Co.►

STYLE BEAT

Baths take on the warmth of well-furnished rooms



JESSE GERSTEIN

BATHS lose the cold-edged look. To have instead: an antique towel rack, a cushioned chair, vintage toilette accessories, prints and paintings. Magnolia medicine cabinet, $1,038; vanity, $1,072; china sink, $354; solid-brass faucet, $395, Smithsonian Collection; all, A.&F. Supply. Parisienne armchair, $225, Classic Impressions. Bamboo towel rack, $250, T.&K. French Antiques. Lyme Regis wallpaper in Duck Egg, $27.50 a roll; Palace Garden pillow, $42.50; both, Laura Ashley. Floor tiles: turquoise ceramic, $4.50 each; pink marble, $4.50 each; dark blue ceramic, $4.85 each; all, Country Floors, Inc. The perfect small table to hold toiletries is an antique-style plant stand. This one's painted white, $122, Ron Fisher's American Country.►



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3. Would creating an exercise, whirlpool and steam area or laundry facility in your bathroom fit into your family's lifestyle?
4. Will you work within the existing room size and structure? Have you considered moving walls to add a dressing room, make-up area or a more spacious environment?
5. What is a realistic budget range for your bathroom?
6. What style of bathroom best expresses your taste and lifestyle? Contemporary? Country? What colors are you comfortable living with?
7. Have you considered upgrading from a regular bathtub to a whirlpool? Or perhaps a whirlpool for two? Changing from a countertop lavatory to a pedestal lavatory? Adding a bidet?
8. Did you know that if you renovate your bathroom, you are likely to get back more than your original investment when you resell your home?
9. If you're not ready for a complete renovation, have you considered giving your kitchen or bathroom a "face lift," simply by changing your faucets? Likewise, changing to a new faucet finish, either bone, white or red for a kitchen or changing your sink, can really add life to a room.
10. Have you considered adding an additional bathroom by perhaps converting a closet, or making use of other available space? The additional bathing space or guest bathroom will add convenience and comfort to your home, as well as increase your home's value.

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STYLE BEAT

Personal style will give 90s rooms individual flair



JESSE GERSTEIN

PAINTED FINISHES give new furniture the look of tradition. This Swedish-reproduction drop-leaf table seats a dinner crowd or tucks into a corner as a desk. Made of pine, $1,485, from Country Swedish.



JEFF McNAMARA

PERSONAL STYLE means we'll highlight our own taste, fantasies and dreams in the way we decorate. We'll have the courage to add antiques in the bath, lug a garden statue into the living room or, if we care to, hang an eight-foot painting and let it take over a room. We'll even dress up folding chairs for a party in ticking slipcovers, $75, Chateau Creations for Anne Rochais.

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JESSE GERSTEIN

KITCHENS get comfortable. The Eurostyle cooking laboratory of the 80s gives way to a furnished room with fewer upper cabinets. Walls are freed for big windows, paintings and collections. When cabinets do appear, they look like painted furniture. New from Smallbone: the Unfitted Kitchen, a collection of handcrafted units, each different, all with fine-cabinetry appeal, and interiors with built-in shelves and dividers.

ONE LARGER-THAN-LIFE PIECE can give a room oomph. But even in a small room, a single overscale piece has more impact than lots of dollhouse-size ones. Big rooms with tall ceilings call for gutsy furnishings, of course. This reproduction chandelier, with a four-foot wingspan, $2,544, made to order, from Period Lighting Fixtures.■



JEFF McNAMARA


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Spiegel

DESIGNER ROUNDTABLE

Continued from page 39

painted pieces that are not restored, that are faded, with worn spots. I like them because they are honest. Country furniture is simple; its silhouettes are appealing. I am attracted to that." Frankly, many of us are. Given this agreement, what will account for future diversity in interiors is our fresh interpretations of what "country" means. The designers on our panel each envision it differently, according to their own personal visions and experience. But the consensus is that more than being a single look, country is a state of mind, a relaxed approach to decorating, a vivid simplification and clarity of line, a primitivism that invites touch.

"The country look isn't fragile, it's solid. So families don't have to worry about how it stands up to kids and dogs," says Bunny Williams. People find country to be friendly, even in its more elegant versions. "I have always loved country," admits Alexandra Stoddard, whose tasteful decorating doesn't usually find its way into rustic cabins or renovated barns. "I think it's pretentious to try to live in château style [the historical converse of country]. Country is honest, wholesome and very American." It has other virtues—like value. Stoddard frequently recommends country furnishings, especially to clients who long for "really good pieces at decent prices."

But we have seen so much of the country look. Where is it going in the next decade? "I am a little tired of American country clutter," says Richard Neas. "My idea of a good country house is Bill Blass's. There's not much in it." He goes on: "In the last five or six years we've had an onslaught of English country that has now run its course." Not all would agree, but most seem interested in new directions—away from overused American and English versions. "Swedish country," says Neas, "is more in line with how we will want to live than all those English bows and bibelots." Victoria Hagan takes it a step further, describing her own home: "My apartment has a country feeling, but there isn't a country thing in the place." The future will hold a looser, more pared down definition of country. "I see it more international," says John Saladino. "It's a blend of culture and comfort." More and more, country will not necessarily be a definite look, but rather an informal and warm way to live.

> WHERE WE ONCE WANTED FLASH, WE NOW WANT CALM—AND DESIGN THAT LASTS

It is the relaxed quality of country rooms that is appealing to so many of us, and by all barometers, will continue to be so. "Comfort isn't the only thing, but without it, nothing else exists," states Stoddard. Speaking to the state-of-mind definition of what country is about and why comfort is essential, she says, "It's psychological and emotional, as well as physical." Clearly, designers point to rooms for use, not just for show. "We need to simplify," says William Diamond, "to find a new definition of comfort that doesn't require opulence." Stoddard is precise about how basic comfort can be in a living room, for example. "There should be a good, strong reading light, a table big enough for lots of books, and a working fireplace." The concept of hearth will become increasingly important in the 90s, she believes, as the nesting instinct grows ever stronger. Mario Buatta acknowledges the same trend: "People are going to be more and more at home. There will be more TVs and VCRs. Even hotels are becoming cozier."

But cozy doesn't mean cluttered. "Just buying things to fill space is out," says Stoddard. "We need things around us in order to hold on to our roots, but they must have order." Neas feels much the same way: "I believe in a few very well chosen objects, not in thirty-five snuff boxes on a table so there is no place to put down a drink." Williams looks at the practical side: "We want to live simpler lives. The maintenance is tremendous in a cluttered room." Yet many of us, professionals

(Continued on page 149)

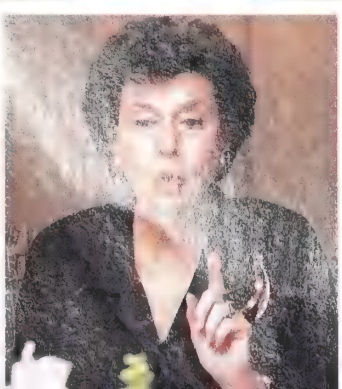






PARED DOWN, but soft around the edges—that's the panel's unanimous choice for room design in the 90s *(clockwise from left):* William Hodgins, Richard Neas, HB Executive Editor Margaret Kennedy, Bunny Williams, John Saladino, Carolyn Guttilla, journalist Elizabeth Gaynor and Simone Feldman.





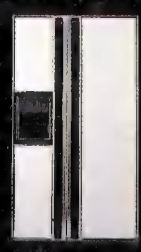






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TRAVEL

WHERE TO HEAD IN THE 90s

By SANDY SHEEHY

As the century hurtles into its last decade, we're changing the way we travel. The traditional two-week family summer vacation has been consigned to the past. Nowadays, more and more of us opt instead for one of two kinds of trips: four-day getaways that offer a soothing change of scene, or longer vacations during which we learn something new. A long weekend at a sybaritic inn in the California wine country and a week-long course in cabinetmaking in the Massachusetts Berkshires have this in common: Either will return you home relaxed, revitalized and ready to handle the stresses of the 90s with good grace.



For a long weekend, the key is lowering the tempo—fast.



The refresher trip means learning skills such as painting faux finishes.

THE QUICK GETAWAY

Choosing the perfect spot for a quick escape requires a different mindset from planning a long vacation. Forget driving excursions that oblige you to spend a couple of nights on the road. Instead, select a single destination no more than four hours from home. And pick someplace where the ambience alone acts as a tonic. Activities should be close at hand, but you should also feel free to lounge on the porch reading Robertson Davies.

- Auberge du Soleil, Rutherford, Calif.; 707-963-1211. In the heart of the Napa Valley, an hour and a half's drive from San Francisco, is a fashionable European-style inn famous for its food and its wine cellar. The ever-changing French country fare runs to dishes like hazelnut soufflé and thinly sliced beef in black truffle sauce. Guests stay in 48 French country rooms scattered around the grounds in *maisons.* Three tennis courts, a lap pool, a Jacuzzi, a steam room and a masseuse help work off those exquisitely presented calories. You can bring a bike (or rent one) and cycle, rather than drive, to the surrounding wineries. Rutherford Hill is a neighbor, and 164 other vineyards are close by. The auberge will help set up tours.
- Las Mañanitas, Cuernavaca, Morelos, Mexico; 011-52-73-124-646. Only an hour and 20 minutes by freeway from the bustle of Mexico City is one of Mexico's most idyllic hotels. Built in Andalusian style, Las Mañanitas (which means "the very early mornings") wraps around two walled gardens, where brilliant macaws,

(Continued on page 49)

THE HANDCRAFTED VACATION

For those of us who spend our days shuffling papers and fielding phone calls, the most refreshing vacation may be one where we get some hands-on experience, increasing our knowledge or learning a new skill. The sense of mastery that comes from working with our hands or from tapping the creative side of our brains stays with us long after we return home. Ideal learning vacations involve programs in which top professionals teach clearly defined, three-day to two-week workshops in lovely settings.

- Study garden design at La Napoule, a historic château overlooking the Mediterranean, three miles from Cannes, in the South of France. The foundations of this historic château date from the first century, the walls from the Middle Ages, and the surrounding four acres of formal gardens go back to the 20s and 30s. Every August, a nonprofit arts foundation conducts a three-week program of garden design, lectures and field trips to neighboring estates. The faculty includes Washington, D.C., landscape architect James van Sweden, Boston landscape architect Geraldine Weinstein and English garden designer John Brookes, of Clock House School fame. The fee of $2,875 covers workshop agenda, field trips, accommodations in the château or adjoining villa, and wonderful French meals (212-628-2996).
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THE QUICK GETAWAY

Continued from page 46

graceful African cranes and other exotic birds strut among flowers and Zuniga bronzes. The arched *portales* of the restaurant—renowned for its elegant interpretation of Mexican *alta cocina*—open onto one of these courtyards. The other, with its own swimming pool, is reserved for hotel guests, whose rooms reflect the fanciful, and sometimes surreal, approach to decorating favored by Mexico's upper class: mahogany antiques, towering brass candlesticks befitting a cathedral, and, for four suites, private patios with fountains.

• Cascadas de Baja, Cabo San Lucas, Baja California, Mexico. Perched where the desert meets the clear turquoise waters of the Sea of Cortez, this intimate, isolated luxury resort is two hours by air from Los Angeles. Green palms, scarlet and yellow hibiscus and magenta bougainvillea shade white stucco buildings with thatched roofs. Snorkeling, scuba diving, deep-sea fishing, windsurfing are right there, and a public golf course is nearby (714-640-1902).

• Timberline Lodge, Oreg.; 503-272-3311. Sixty miles from the Portland airport, this grande dame of American chalets surveys the Cascade Mountains from 6,000 feet up the south slope of Mount Hood. Timberline's 1937-vintage architecture and decor are an eccentric but appealing rustic deco with American Indian motifs. Accommodations vary widely, from dormitory beds to spacious guest rooms with handmade quilts and cozy fireplaces. Although Timberline has winter and summer skiing, the real summer draw is the wildflowers. The treeline ends behind the lodge, and a trail leads up through rocky meadows carpeted in lupines and mountain asters.

• Nottoway, White Castle, La.; 504-545-2730. The best way to appreciate the antebellum mansions along Louisiana's River Road is to stay in one. The most splendid of the handful taking overnight guests is Nottoway, a grand 64-room house. Located on 37 acres of landscaped grounds, 70 miles north of New Orleans, Nottoway makes an ideal base for touring everything from Houmas House to Oak Alley. Nottoway was designed in Greek Revival style with ornate Italian embellishments and has recently been restored with an eye to aesthetics and authenticity. Each of the 13 guest rooms is decorated differently, but the finest is the Randolph Suite, furnished with a four-poster and Nottoway's original wicker. If you're tempted to bask in Nottoway's opulence, rather than see the neighboring plantations, be advised: The main house is open to the public during the day, so you may have to dodge tour buses.

• The Wauwinet, Nantucket, Mass.; 508-228-0145; 800-426-8718. Cast adrift in the Atlantic off Cape Cod, flat, windswept Nantucket Island has long been a summer haven for the city-weary, who come as much for its rich history, Quaker-style cottages and sea captains' mansions as for its 26 undeveloped beaches. In July and August, Nantucket is so popular that traffic jams form on Main and Federal streets. But on the northeastern end of the island is a 130-year-old country inn just remote enough for comfort. Of the 40 guest rooms, no two are the same size or shape. Each has its own decorating scheme, down to such details as antique hatboxes. The public areas flow together in homey tones of burgundy and ivory. Chef Keith Mahoney and his 18 assistants serve up new American cooking that shines even on an island known for its extraordinary seafood. Wauwinet provides windsurfing boards, sailboats and rowboats for guests, and a network of good hiking trails leads through the nearby nature preserve.

• Lantana Colony Club, Sandys Parish, Bermuda; 800-468-3733. With its pink sand beaches, clear blue Gulf Stream waters and, according to the World Bank, one of the world's highest standards of living,

(Continued on page 50)





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THE QUICK GETAWAY

Continued from page 49

Bermuda, Britain's oldest self-governing colony, seems like a little Eden. Yet it's only 600 miles off the North Carolina coast—perfect for a quick hop from New York, Washington, Atlanta or, since January, Raleigh-Durham. To get the full feel of the island, stay at the Lantana Colony Club, the most elegant example of that uniquely Bermudian form of accommodation, the cottage colony. Overlooking the Great Sound, 20 white-roofed Bermuda-pink bungalows, each unit with its own private terrace, dot about 20 acres of formal French and English gardens. Lantana has two tennis courts, a pool, a private beach and a croquet lawn. Every April, Lantana hosts two garden weeks, featuring tours of some of the island's private estates, but any time of year, you can peer through moon gates (another distinctive island feature) at the gardens that grace even the most modest Bermudian homes.■

THE HANDCRAFTED VACATION

Continued from page 46

tion, but you'll be so engrossed in the paint-spattered, high-energy world of director Ina Marx that you won't care. Held in a light, airy former dance studio, Marx's classes are modular: You'll get something out of just one nonstop eight- or nine-hour day or four consecutive days of, say, marbling. Another four-day set of classes covers all glazing—stipling, rag-rolling, using tape to create reverse graphics. Even those with no prior artistic background come away ready to transform their houses. Follow-up advice is free. The $175 daily fee covers materials, lunch and carrots, so you can graze while you glaze. Most students stay in the Bayberry Great Neck Hotel, a block from the school, but some opt for the more elegant Garden City Hotel, a 20-minute drive away.

• Learn to renovate your house or to make your own kitchen cabinets at the Heartwood School in the Berkshire Mountains of Massachusetts (413-623-6677). Located not far from Tanglewood, the summer home of the Boston Symphony, this school focuses on teaching people with no previous construction experience. In addition to the three-week course offered four times between May and September, Heartwood holds specific one-week programs on timber framing, finish carpentry, masonry, carpentry for women, renovation, self-contracting and cabinetry (the only subject that requires a basic familiarity with tools).

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THE QUIET FAN.

THE HANDCRAFTED VACATION

Continued from page 50

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■ Steep yourself in antiques in Virginia's Colonial Williamsburg (804-229-1000). When it comes to developing an educated eye for American antiques, no one can touch The Colonial Williamsburg Foundation. For the past 41 years, Williamsburg's annual week-long antiques forum, always held in late January or early February, has focused on a specific topic within the field. The subject for 1990 will be classical influences in the Federal period. The Williamsburg forum is not for the frivolous. Days begin at 8 A.M. with a video presentation, followed by a lecture, then coffee, then another lecture. Afternoons are devoted either to a secondary lecture or to a related presentation, such as a cabinetmaker's demonstration of late-18th-century techniques. The price for the week is $250. There are scores of hotels and motels in and around Williamsburg. The Colonial Williamsburg Foundation operates four itself, the nicest of which is the Williamsburg Inn, where daily rates begin at $90.

■ Tour the kilns and ateliers of some of Japan's most revered ceramicists. Although she lives in Los Angeles, where her Garendo Gallery specializes in local and international folk art, potter Masako Shirai (800-777-4265 or 213-489-5191) has maintained contacts in her native Japan. Every April, during the height of cherry-blossom season, she conducts a specialized 16-day tour, focusing on the ceramics of a particular province. She takes her flock of about 20—often potters, college professors or serious collectors—to the workshops of some of Japan's premier ceramicists, including those declared Living National Treasures, to observe salt-, gas- and wood-burning kilns and other more ancient glazing and firing techniques. This is a side of Japan normally closed to the Japanese public, let alone Western travelers. Except for a few days in Tokyo and a few in Kyoto, participants stay in traditional Japanese country inns. The $4,500 price covers ground transportation, lodging, some meals and airfare from Los Angeles. ■

Sandy Sheehy, a contributing editor of Town & Country, *frequently writes travel pieces for national magazines.*

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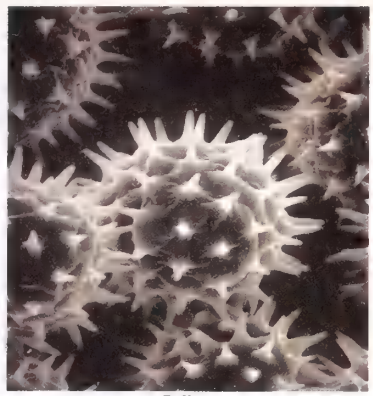
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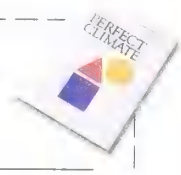
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FROM THORNHILL FARM



I'm obsessed with this new house. I arrive with a list. I leave with more lists

By DEE HARDIE

Admittedly, but not apologetically, I live in a small world. Thornhill Farm. And I know it is forever. You don't leave a place you love. Yet for some part of the year, if you can, you live nearer to those *whom* you love. And that's exactly why we're building a new summer house in Charlotte, Vt.—just a five-minute drive from our granddaughter Meriwether, and her parents, Diana and Todd.

Since February Tom and I have been paying house calls on this new venture, flying from Maryland to Vermont for a few days each month. We're really playing house doctor, examining, suggesting, trying to feel the heartbeat of a new house.

But it's *my* heart that beats the fastest. I have become obsessed with this new house. I arrive with a list, I leave with more lists. And what I've forgotten I usually remember early in the morning, knowing I can call Charlie Proutt, our builder, at 6 A.M., when we discuss and digest and make all our big decisions.

And after months of looking at gardens of wallpaper, I have chosen ribbons and bouquets for our three bedrooms. Two are from Brunschwig & Fils, and one is from Greeff. All of them I have used before. Quite simply, I picked my favorite perennials. I wanted to have old friends in our new home.

Trying to be more organized, I have collected folders for every part of the house's anatomy—one on floors, one on white interior paints (white now comes in *many* colors); another on fabrics, another on windows. I'm building a house in a briefcase stuffed with folders that go along with me on every expedition.

JEFF McNAMARA

On our last visit this briefcase came alive when we saw our house for the first time. We saw a house with walls, a roof, interior two-by-sixes that showed us to our rooms. I felt content.

But very early the next morning I kept thinking to myself that the overhang, the hood over the twin front doors, seemed too important. It hadn't looked that way on the blueprint.

I went back to the site with Gretchen, owner of a beautifully restored barn, now a bed and breakfast called "Charlotte's Webb," where we were staying. Looking again, I suddenly realized I hadn't been fair to our house, more of a house than we had ever seen, but one that was still skeletal and naked.

There was a house, yes, but as yet no trim, no clapboard, no windows, no doors. And once it was plumped out with its finery, that overhang, I told myself, wouldn't seem to say hello so soon. But I had to see it for myself.

Tom Koerner, our designer, was quite relieved. And we looked at stones for the front steps, we stood on the deck that would soon become an outdoor sleeping porch, we silently congratulated ourselves and smiled.

Then our granddaughter Meriwether, who is almost 3, arrived, and we walked hand in hand through every room. This *was* the moment of truth. But "Moose," as she calls herself, didn't say a word until we walked around the outside and saw the small imprint of a raccoon's paw on the ground.

She quickly looked up at me with a wide grin, and said, "Moose likes it here!" That, for me, was reward enough. Even the local wildlife is on my side. ■

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Let's Play

by Ron Schrubbe

A precious moment of discovery captured in an enchanting bisque porcelain baby



Doll shown much smaller than ac
of approximately 19 inches from

"Look at all my colorful new toys!"

very day brings wonderful new discoveries in a baby's world, and none more exciting than when baby begins to play with its first toys. Parents proudly watch as their er's innocent face lights up with joy and excitement…this one of life's most precious moments!

w this enchanting scene has been captured forever in *Let's* n original and remarkably lifelike new porcelain collector acclaimed sculptor, Ron Schrubbe.

The wide-eyed wonder of discovery captured in fine bisque porcelain.

ly a master sculptor could capture all the adorable details weet, innocent face...the cute dimples, button nose, sweetly nouth and plump pink cheeks! Even the hair is remarkably —a tousled bundle of sunny locks. Baby's head, arms and painstakingly crafted in fine bisque porcelain. Its precious are painted by hand to reflect the natural radiance and a young child. The overall effect is truly enchanting!

Baby wears an adorable, hand-tailored outfit.

's Play is dressed in pastel colored play clothes trimmed elet lace and appliquéd balloon motifs. The cute little overalls, rolled up in cuffs at the bottom, are lined with brightly colored checked fabric. A knit cotton jersey, striped terry cloth socks and hand-appliquéd shoes complete the darling outfit.

Baby's special collection of colorful toys.

Let's Play comes with its own gaily printed lace-trimmed quilt, a ring of multi-colored teething beads, ball, stuffed toy clown and soft rattle. These charming accessories are meticulously detailed, and together complete this warm, endearing scene.

Attractively priced.

Let's Play is available exclusively from the Danbury Mint for just $195, payable in five convenient monthly installments of $39 each, the first to be billed prior to shipment. The price includes all accessories as shown, plus a serially-numbered Certificate of Ownership. For convenience, you may have your installments charged to your VISA or MasterCard.

Imagine the joy this adorable baby doll will bring into your home—now, and for many years to come. To reserve *Let's Play*, simply complete and return the Reservation Application at your earliest convenience.

the Danbury Mint



© 1989 MBI

Quilt, stuffed clown, soft rattle, teething beads, and ball included at no additional charge.

RESERVATION APPLICATION

The Danbury Mint
47 Richards Avenue
Norwalk, Conn. 06857

Let's Play

Please return promptly.

Please accept my reservation for *Let's Play*, an original doll by Ron Schrubbe. The quilt, teething beads, ball, toy clown and rattle will be included at no additional cost.

I need send no money now. I will pay for my doll in five monthly installments of $39 each, the first to be billed prior to shipment. If not completely satisfied, I may return the doll within 30 days for a replacement or full refund.

*Plus $.90 per installment for shipping and handling.

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State _____ Zip _____

☐ For added convenience, please charge each installment to my:

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PEACHTRE

INNOVATIVE DOORS AND WINDO

THE WAY WE WERE

Looking back, we think, is always an illuminating way to also look ahead. With the 1990s right around the corner, we thought it would be not only fun but enlightening to scan the magazine's 90-year-old archives for recent clues. How has House Beautiful documented America's evolving home fashions? Here, living rooms that have changed with the times.■ *Writer* JANICE BYRD

40s



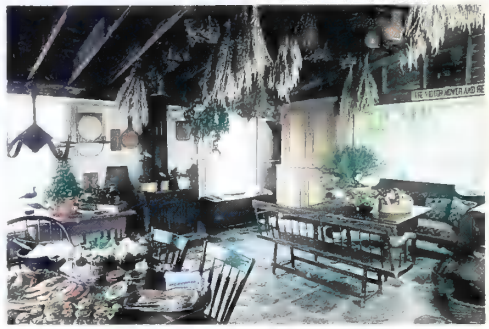
BLONDIE and DAGWOOD were the nation's favorite role models, while blond furniture with clean lines and stick legs was the look of choice on the home front, reflecting modern design's impact at the 1939 World's Fair.

60s



COLOR AND PATTERN was "where it was at" in this "do your own thing" decade. Influenced by the youth culture, pop art, a rebellious spirit, the Beatles and a thriving economy, design was eclectic, mixing East and West and old and new.

80s



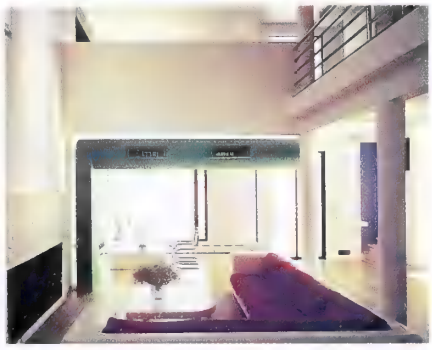
AMERICAN COUNTRY CLUTTER was sparked by the Bicentennial. Urban and country settings alike were jam-packed with rustic Early American furnishings. Country collectibles, quilts, baskets and folk art added up to homespun charm.

50s



THE TV ROOM: As America explored the new era of technology, the TV turned into the glamour guest in the home, taking the hearth's place of honor. Encased in a blond console, prominently displayed and the focal point of the room, the TV mandated a whole new approach to decorating.

70s



BEIGE ON BEIGE was the rage as the extreme international style caught on. Tubular steel, straight lines and hard edges worked with an open floor plan to lend an industrial feeling to the home.

90s



THE OUTDOOR ROOM: The stylish comfort of home merges with the great outdoors to give us what we want now. All the best of interior and garden design in an open-air living room.

PHOTOS: 40s, ROBERT KEENE STUDIOS. 50s, NOWELL HOWARD AND ASSOCIATES. 60s, HOWARD GRAFF. 80s, CHRIS MEAD
COPYRIGHT © 1980 BY MARY ELLISOR EMMERLING. REPRINTED BY PERMISSION OF CLARKSON N. POTTER, INC. 90s, ELYSE LEWIN

As I See It #2 in a series
Anthony Russo
'RSVP'
Scratchboard



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HOUSE BEAUTIFUL
JUNE 1989

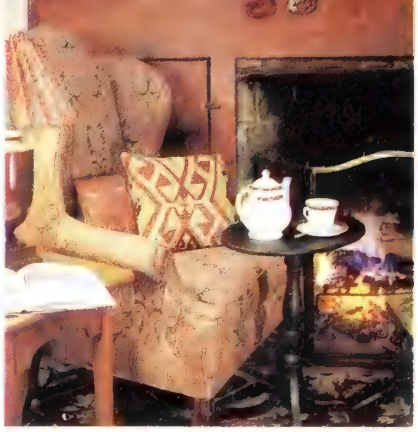


LIVING IN THE 90s

On the cusp of the 90s, we find good news ahead. Whatever our style, we share a common goal about what we want from our homes. All our indicators—interior designers and architects we admire, our well-traveled staff and you, the reader—confirm that we are moving into a decade more friendly than futuristic.

As time at home becomes precious, we will decorate to make our rooms fulfill more emotional needs. The cool look of modern is losing ground. With fresh interpretations, the warmth of country and tradition satisfies us now. And "contemporary" takes on new meaning: Instead of some dictated fashion, it's our own personal expression of comfort and beauty that feels good every time we walk in the door.►

—THE EDITORS

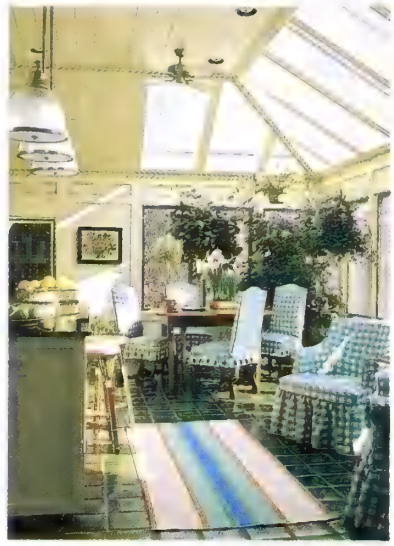


LIVING IN THE 90s In the 1990s, **COMFORT** comes home like never before. Out with the faddish and frivolous. In with **FAMILY STYLE** in all its well-loved and well-used warmth. Now is



the time to reinterpret **TRADITION**, choosing from all periods, **PARING DOWN** your possessions and recombining them in less predictable ways. It's all in **PERSONAL STYLE:** some things old; some things new; everything given a **RELAXED**, less cluttered treatment. The key look in the 1990s is **CLASSIC COUNTRY**, with roots in Scandinavian style, French country and American regional variations. **DETAILS** count: lamps, art, collections,





architectural molding, trim. The **BIG FAMILY KITCHEN** opens up to light, armchairs, fireplaces, charm—a real room for living and entertaining. A warm, **ROMANTIC** style moves in, particularly in the master bedroom suite. We all yearn for that **LITTLE RETREAT**, whether a cottage



by the sea, a **PAMPERING BATH** or just a state of mind. The **OUTDOOR ROOM**—a generous porch, perhaps your own secret garden—refreshes the spirit. Where does the front door of the 1990s lead? To houses that are **SHELTERING** and **NURTURING**. To homes we love to live in.►



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CLASSIC COUNTRY

With sit-down ease, country's freshest face blends French, English, American and Scandinavian traditions

LIVING IN THE 90s

Ever since country style captured our hearts and homes back in the 1970s, it's been evolving—shedding ceiling-hung baskets here, calico prints and duck decoys there. Today, the look is lighter and more classic, blending the best country pieces from around the world.

This sunny addition (including living area and bath) to a 1780 Connecticut parsonage exemplifies country's new face. House Beautiful Editor JoAnn Barwick, who did both the architectural and the interior design, wanted a space in her Colonial home that offered "the character of the past, yet with the COMFORT we want today," she says. JoAnn brings together an international mix of furnishings, including a painted Norwegian settee, a Mennonite Mexican coffee table, an English Regency chair, an American sideboard and armchairs covered with French toile. What makes this country-classic mix work so well? Each piece has the same RELAXED charm.►

Writer RHODA JAFFIN MURPHY
Photographer LANGDON CLAY





A painted floor served as the decorative starting point for this addition *(above left and opposite)*. Color and warmth come from simple fabrics—like ticking, toile and gingham—and from a collection of jaspé faïence displayed in a reproduction sideboard *(left)*. Upholstered chairs and sofa, Lee Industries, Inc.; sofa fabric, Waverly; chair fabric, Bloomcraft, Inc., protected with DuPont Teflon. Sideboard, John Widdicomb Company. Faïence, Country Loft Antiques. Floor and armoire painted by Moira Kelly and Leslie Milliun. Construction consultant, Beverly Ellsley.

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High ceilings and French doors with transoms give this room the light and airiness Colonial houses often lack. A decoupage screen, by Dee Davis, doubles as art and window treatment. Table-skirt fabric, Schumacher. Screen kit, Adventures in Crafts Studio. Birdcage, Susan Parrish Antiques. Builder, Steven Shaw, Washington, Conn.■



LIVING IN THE 90s

PARED-DOWN TRADITIONAL

History never looked this good—updated 18th century with lightened finishes and crisp slipcovers in a neoclassic setting





This room's fresh appeal comes from traditional furniture in light tones, the relaxed look of slipcovers, and the stencil poking witty fun at neoclassic themes. Chairs, $1,283 each; sofa, $3,147; Pembroke table, $3,074; Regency-style chair, $1,760; all, The Kittinger Company. Slipcover fabric, $20 a yard, Covington Fabrics Corp. Curtain fabric, $24, P. Kaufmann. Swedish table, c. 1840, $3,800, Macy's Herald Square. Wedgwood pot, $1,275, Bardith I.►

AUBUSSON RUG FROM F. J. HAKIMIAN







Sofa, chairs and tables, each chosen for distinctive shape, float serenely in the room—like sculpture



There's a lot more to PARED DOWN decorating than subtraction. Of course, it means pruning away extraneous furniture and weeding out clutter, but it adds up to a lot more—to serene rooms that soothe the eye and calm the spirit, to light and airy spaces where each object stands out in all its glory. "When there is less to look at, each piece becomes more important," says New York designer Robert K. Lewis. "You must pay particular attention to the shape, form and DETAILS of each object—especially the upholstery. When you put a sofa in the middle of a room, for example, it should have rounded corners," he says. "Space seems to flow around it, and there are no corners to bump into." Lewis chose tables, chairs and commode for their curvy shapes and varied finishes. "Lack of pattern in a room makes the furniture finishes very important," he explains. As with all of Lewis's work, the room has a historical point of view, but the bleached and white-stained finishes, unexpected wall color and informal slipcovers add the look of today. The stenciled urns are less formal and more personal than a wallpaper border would be.

The mahogany pieces, adapted by The Kittinger Company from antiques, have TRADITIONAL forms that would seem very familiar in a dark finish. What makes the Pembroke table, serpentine-front chest and demilune commode look so different is that the mahogany has been bleached, then finished with a light stain and lacquer. "Our company has always been known for its fine finishes," says Kittinger's Gary McCammon, "but these washed finishes are in response to increased demand for sophisticated, light-colored furniture."■

Editor DARA CAPONIGRO
Writer ELIZABETH H. HUNTER
Photographer JEFF McNAMARA

***Left:* This new house in the Hudson River Valley of New York was designed to look like a vintage farmhouse. *Above left:* Finishes on wood pieces, like the commode and the Pembroke table, allow the grain of the mahogany to show through. Demilune commode, $4,018, The Kittinger Co. Bronze plaque above commode, $450, Tom Ballan Antiques. On table: box, $300, Limited Editions. *Above center:* Curtains are simple fabric panels shirred on poles, pulled through a tieback and fanned into a pouf. *Above right*: Serpentine-front chest, $7,450. Paintings, $2,400 each, John Rosselli. *Opposite:* "I always like to choose accessories with a theme," says designer Robert Lewis about the neoclassic finials, urns and wall plaques. Wedgwood plaques, framed in red, flank the French mirror hanging above the Georgian-style console table, $5,476, Kittinger. Stencil painted by V & Olga Decorating Co.**

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Recently expanded, the cottage sits high on a slope, with the hills of Santa Barbara behind. From the house, you can see clear to the Pacific. Although the property is just an acre and a half, those views and lush landscaping "make it feel like fifty," says Hyman. A path weaves through oaks, ferns and irises.

THE OUTDOOR ROOM

Today, we're lavishing porches, balconies and backyards with all the comforts of home

LIVING IN THE 90s A mere 10 years ago we didn't much bother with a garden—just seed the lawn and add the requisite shrubs, thank you. Now, what's outside our homes is as important as what's within. Big front porches sport friendly furnishings for easy COMFORT. Gazebos and pergolas turn into outdoor dining rooms. And secret gardens tucked into backyards offer instant RETREATS. At the same time, interiors are lightening up with skylights, generous windows and French doors.

Artist Beverlye Hyman has the best of indoor/outdoor living at her cottage in Montecito, Calif. When not in her sunny studio, she lounges on this jasmine-scented porch or under a ROMANTIC backyard pergola. "I moved from L.A.," she says with satisfaction, "for this peaceful country feeling."►





Offering real-room comfort, the front porch *(right and left)* invites easy conversation and informal meals. Weathered tables and chairs and shapely wicker keep the mood relaxed, while plump pillows soften any edges. Striped fabric, Covington Fabrics. Vintage floral, Lavender & Lace. Wicker and painted bowls, Pierre Lafond.





What makes this pergola draped with bougainvillea, roses and geraniums such a perfect outdoor room? Comforting curves—arched trellis and smooth columns—enclose the space without blocking the breeze. Vines provide shade yet allow light to filter through. Lining the garden path: baskets of geraniums and pots of alyssum and lobelia. The round table is pretty in pink and Beverlye Hyman's own ceramic dinnerware, available at Salutations, Ltd., in Los Angeles.►





A portrait of the artist, Beverlye Hyman *(above)* in her treetop studio. The big oak and "whatever's in bloom" all end up in Hyman's oil paintings and pen and ink drawings, shown at The DeVorzon Gallery in Los Angeles and Richard Byars Interiors in Montecito.

No doubt, everyone wants a room of her own, to write, paint or just spend time alone. When that private room is as sunny as Beverlye Hyman's treehouse of a studio, overlooking the yard and with a view of the ocean beyond, the fantasy turns ideal. "This studio is my dream place," the artist says.

Hyman worked and waited to make the dream come true. She started painting years ago, when confined to bed while pregnant with her first child, and at some point began to fantasize about having a studio where she could nurture her talent. Then, three years ago, she bought this 60-year-old house, once a gardener's cottage for a large estate. "Right away," she recalls, "I envisioned this studio."

Having renovated other houses, Hyman had the skill and confidence to design exactly what she wanted. She connected the cottage to separate guest quarters, doubling the floor space and adding a second bedroom and this 18-by-30-foot studio. What gives it the feeling of an OUTDOOR ROOM: those generous windows that flood the space with sunlight—and provide inspiration for art.►





The room we want in the 90s is a private studio—to paint, read or relax in



Art gives the bath personal style *(right)*—Hyman's sketch against bookcase mixes with a Matisse lithograph over the fireplace. Chair, Kreiss Collection. *Above:* The living room showcases two David Hockney lithographs and a James Havard painting.

After all the opulence of the 80s, we're yearning for a simpler look—RELAXED rooms open to the outdoors, in fact. Like these in Beverlye Hyman's house.

A major remodeling turned two small dark rooms into this airy retreat *(right)*—a PAMPERING BATH and dressing room in one. It's where Hyman can curl up by the fire or take a long, leisurely soak. Mirrors reflect sunlight and green branches. And the unfinished-travertine tub enclosure, pine cabinets and bleached oak floors all add to the informal mood.

The living room *(above)* also brightened up after Hyman enlarged the window. She chose white walls and bleached floors and left the ceiling and rafters natural. Oversize seating and old pine telegraph put-your-feet-up COMFORT. Like the pottery Hyman collects, the furnishings have what she calls "chunky grace."■

Editor BEVERLY McGUIRE
Writer JANE MARGOLIES
Photographer ELYSE LEWIN

FOR MORE DETAILS, SEE PRODUCT INFORMATION

The easy outdoor mood moves in—
with big, cushy chairs and a bath
warmed by the fire



LIVING IN THE 90s

THE ROMANTIC BEDROOM SUITE

Pretty and soft, the 90s master bedroom is our favorite hideaway







In this master bedroom suite *(opposite and right)*, designer Jane Churchill makes DETAILS count by highlighting fabric-covered walls with trim *(opposite, inset)*. Fabric, Jane Churchill, Ltd. Furniture, Sudeley Castle Collection. Accessories, Charlotte Moss & Co., Ltd., and R. Brooke, Ltd.

Old-fashioned romance is far more at home than ever in the master bedroom suite. As the home's most private place, the bedroom is the room for indulgence and the luxury of COMFORT.

This ROMANTIC bedroom, designed by British decorator Jane Churchill and Sudeley Design for The Royal Oak Foundation 1988 Designer Showhouse, has all the elements we want in our bedroom haven—a canopy bed (draped here in chintz but equally appealing in a filmy swag), a fireside area with armchairs and the treasures of PERSONAL STYLE.

In the past, layers of ruffles and chintz patterns were de rigueur in English country-style rooms. Not anymore. Here, Churchill relies largely on one pattern and serene color, along with traditional furnishings and old paintings for warmth. "We took care not to over-fuss this room," she says. "We wanted it to be cozy but not to look overdone."

Despite floral prints and pastel hues, this master bedroom is not for women only. According to Churchill, men prefer a pretty bedroom as much as women. "For men *or* women," she says "this is an easy look to live with." ■

Writer RHODA JAFFIN MURPHY
Photographer LIZZIE HIMMEL

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THE PAMPERING BATH

Designed for comfort, the new big bath tops everyone's wish list

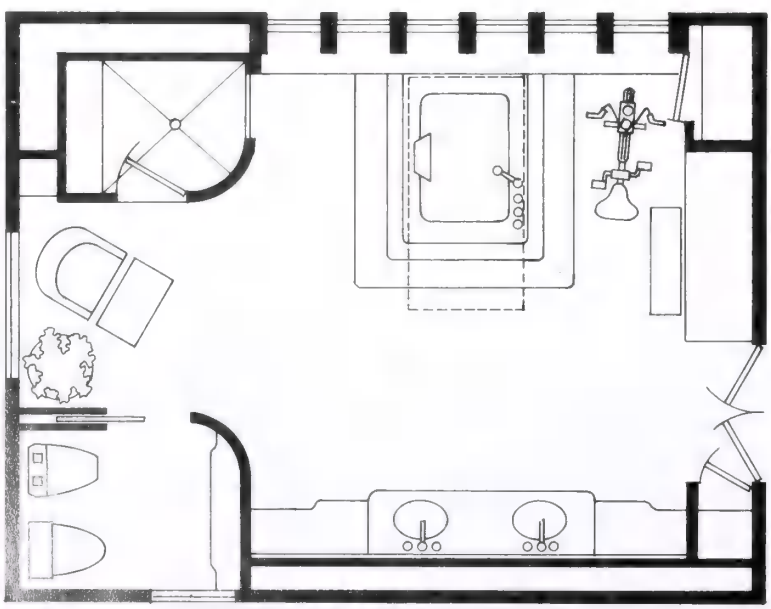


PAMPERING means a whirlpool tub, marble floors (kept cozy by radiant heat), heated towel rack and large shower stall/steam room. Electric shades (hidden behind soffit) offer privacy. Chair, O'Asian Designs Inc. Rugs, Thos. K. Woodard. Robe and towels, Pratesi. Antique horse, Bardith. Design, Barlow & Frank Interiors.

LIVING IN THE 90s

No longer just for quick showers, today's baths are turning luxurious. For this inviting home spa, a Long Island, N.Y., couple, Clive and Susan Barlow, transformed a little-used upstairs porch into "our dream bath," says Susan, an interior designer, who planned the space along with her partner and sister, Nancy Frank. The Barlows use the large (24 feet by 18 feet 4 inches; see floor plan, below) room as both a quiet RETREAT and a home gym. Windows—arched and tall—keep the space light-filled and cheery. Smaller baths can offer just as much COMFORT with warm wicker (good for withstanding both heat and moisture), plush linens and the PERSONAL STYLE that comes from one-of-a-kind collections or antiques.■

Editor CAROLYN ENGLEFIELD
Writer RHODA JAFFIN MURPHY
Photographer KARI HAAVISTO





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THE ULTIMATE CLOSET



New York designers Ned Marshall and Harry Schule turned a 10-by-12-foot space into a dream closet/guest room. Note the clever shelving and racks. But there's more here than meets the eye: Behind the hat rack, doors open for a Murphy bed that drops down. A mini-kitchen is tucked in back of the chaise. ROMANTIC garden paper covers every surface for an uninterrupted vista when all doors are closed. Paper, Zuber. Furniture, Bardith. Chair fabric, Clarence House. Rug, Galerie Chevalier.■

Fitted with special storage
and steeped in romance,
e perfect dressing room keeps
you organized—with style



Photographer LYNN KARLIN

—FOR MORE DETAILS, SEE PRODUCT INFORMATION

THE BIG FAMILY KITCHEN

With generous windows, warm color and comfortable seating, this is where everyone gathers round. Pull up a chair



At first, just after the renovation, the 20-by-12-foot room *(below)*, with its 16-foot tray ceiling, seemed almost *too* big. To make the space friendly, designer Neas painted ceiling and walls warm off-white *(right)*, then stenciled on leaves and berries and added subtle highlights to the inlaid panels. *Above:* Varied storage eliminates that old regimented look: Glass-front cabinets reveal a surprise of color inside. The center island's pull-out shelves put appliances close to hand.

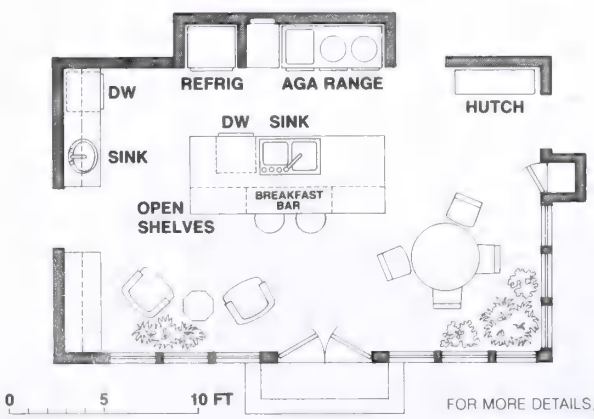
LIVING IN THE 90s

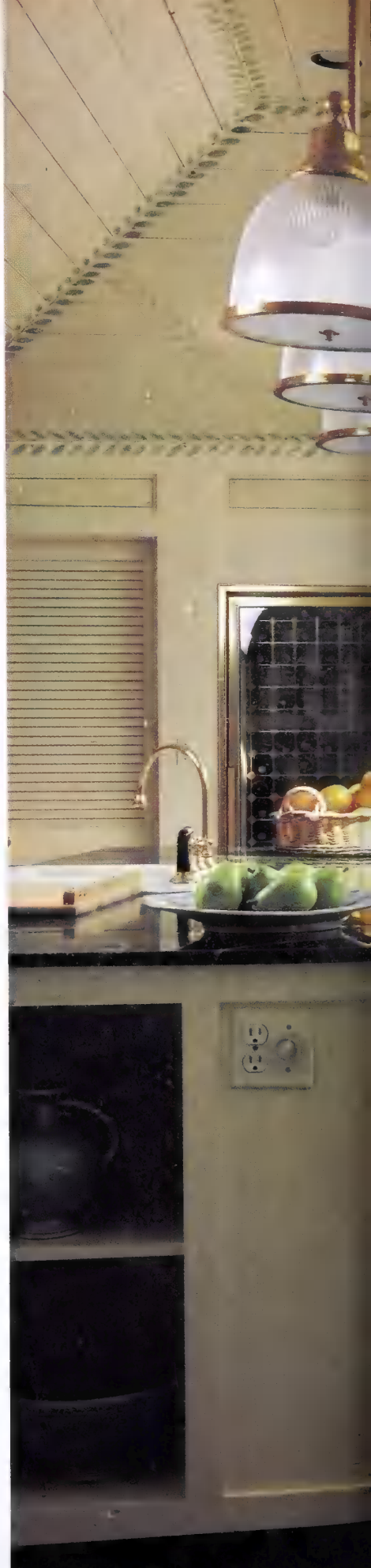
Like most of us today, Jane Rivkin wanted the kitchen in her Long Island, N.Y., summer house to turn on a dime for company dinners, yet encourage the family to linger over Sunday brunch. Now, after major remodeling, it does. Rivkin enlisted New York designer Richard Neas and drew on her own expertise as owner of two nearby gourmet housewares stores named Kitchen Classics.

Just getting more space out of the old narrow kitchen was the first priority. Pushing back the rear wall and raising the ceiling created this expansive room. Skylights and windows give the kitchen the airy feel of a greenhouse—and open the house to the back garden. With a marble-topped center island and state-of-the-art appliances, including an AGA range and built-in wine cooler, this kitchen now really cooks.

How to make the big, efficient space feel like home? Armchairs are pulled together for easy conversation. Clever DETAILS—warm brass fittings and hand-painted tile—turn on the charm. Garden greens, on floor and fabric, blur the line between indoors and out. ■

Writer JANE MARGOLIES
Photographer FELICIANO





FOR MORE DETAILS, SEE PRODUCT INFORMATION





THE HOUSE WE WANT NOW

Visionary architects reveal the shape of home to come—both a refuge and a new frontier

By NORMA SKURKA



The nostalgic porch with columns, lattice and picket fence surrounds open, airy interiors in a recent design by Orr & Taylor, on Shelter Island, N.Y. Their style—with roots in the past—is now much in demand.

In ten short years, we will witness the turn of the century. The year 2000 once seemed as far off as the dim glow of a distant galaxy. Now it's rushing into view like a comet on a starry night. As we enter the 1990s, we can feel a universe opening up. This decade is the link between the past we've known and the great beyond. It divides the hopes our grandparents had for us from the dreams we have for our children. Who can resist the temptation to peer into the future? Will it be a time of economic prosperity or decline? Will inventions and products revolutionize our lives the way they did in the past century? Will technology—which lengthened the day, shrank the globe and brought time and space closer together—ultimately enrich or ruin us?

The mystique of forecasting the future is that nothing ever turns out quite as predicted. Take a look at the turn of the last century. In the thriving economy thought to come, women would be freed from the drudgery of homemaking because everyone would be able to afford servants. That prediction came true—but for the wrong reason. It was machines—not servants—that saved the day. The miracle of washing machines, refrigerators, cooking ranges and ovens, vacuum cleaners and all the later appliances thrust the typical American household into the 20th century.

A different world again peeks just over the horizon. According to the U. S. Bureau of the Census, in the past decade the country's population grew by 20.4 million. At the present rate, we can expect another 20 million Americans by the year 2000, for a total of 268.3 million. How—and where—will everyone live in the 1990s? Lifestyles are bound to change. Technology continues to march ahead with possibilities that seem straight out of science fiction. Will computers, Fax machines and satellite communications continue to revolutionize our lives?

The future home environment is seen as both a refuge and a new frontier. It will be a synthesis of the best of old and new. We will see such old-fashioned touches as porches and columns on the outside wedded to the contemporary delights of bright, airy►



JEFF McNAMARA

Orr & Taylor rely on columns and Palladian windows to evoke gentler times in a Shelter Island, N.Y., house.



"Ten years ago everyone wanted the most space for the least money," says Melanie Taylor. "Today they want the architectural details that make the place special"

interiors. Everyone who plans housing—architects, interior designers and developers—predicts that the home will be an even more vital center of contemporary life in coming years. It will become more sheltering and nurturing. "If the public realm continues to be stressful, the houses must become womblike and protective. However, we feel a better strategy is to address the public realm," says architect Andres Duany, of Miami, Fla. With his partner, Elizabeth Plater-Zyberk, Duany is designing 13 new towns in Alabama, Florida, Virginia, Maryland and Massachusetts. As they plan for the future, they are looking back—at the qualities that turned Annapolis, Georgetown or Nantucket into a cherished part of our heritage. What is the secret of the enduring charm of these communities? It's not purely nostalgia. "We hope to capture the qualities that made these towns highly desirable places to live even today," Duany says.

Just a century ago, times seemed gentler, and towns more secure, and people shared a sense of belonging. Today, we are faced with a world of concerns and pressures. "When people come home they want to feel connected," says architect Frances Halsband, of Kliment & Halsband Architects in New York. "They are expressing the dislocation and impersonality of the business world, the competitiveness, the constant relocating, the long commutes and the uncertainties of Wall Street." No wonder there is a yearning for the more traditional forms of architecture and furnishings—something that reminds us of the homey houses we grew up in and the townscapes that we imagine made us feel rooted in a time and place.

"Computer scientists are the first to say they want wood furniture because it's warmer and more human," said Halsband. "Only ten years ago, Conran's, the pioneering modern furniture store, was full of chrome and white laminate furniture. Now, it's Scandinavian country pine," she notes. "Architects today are going back to place-making instead of abstract space-making."

Different generations have different values, according to architect Robert A.M. Stern, whose firm helped pioneer postmodernism. "When I began planning houses twenty years ago," he says, "the dominant modern aesthetic came with flat roofs, slick surfaces and a loose attitude toward the interior spatial plan. No matter what the refinement of decor or detail, the houses were basically informal in character. We began to respond to the growing feeling that the old houses with dining rooms and living rooms had a quality of privacy and functional ordering that these newer houses didn't have. People realized that a house where everything was in one big room might be actually destroying some serious values of family life." But the houses of the present generation neither look nor function like those built before World War II. "Now we design houses with a more traditional flavor," says Stern, "but people still want all the light and air that come with glass walls."

Domesticity is finding its way back into the home but in a somewhat enlightened way. As women have entered the work field, they've discovered they aren't really as liberated as they thought. It is still largely the feminine duty to run the household, rear the children and create an atmosphere that fosters the family as a unit, even while holding a full-time job. What women have gained is a louder voice in speaking out for what they need. And that is a cry for practicality and livability. "People are asking for qualities like friendliness and unpretentiousness," says architect Melanie Taylor, of New Haven, Conn. Having a family, as well as being a practicing architect, she sympathizes with people who want places that will nurture family values. "I identify with clients who want houses where good times are more likely to happen," she says, "I sympathize with those who want to be a good host or a good family member and need an environment that makes this possible."



FRANK MARTINEZ

Seaside, a Florida community he and Elizabeth Plater-Zyberk planned, is a role model.

"We should be building communities that will be as historically valuable as Georgetown and Nantucket," Andres Duany says



LANGDON CLAY

"Computer scientists are the first to want wood detailing, because it's more human," says Frances Halsband

Kliment and Halsband recall Arts and Crafts motifs in this new cottage in Woodstock, N.Y.

If houses are fated to become warmer and more human, they aren't necessarily going to get smaller—or more easy to manage. With the advent of Fax machines, computers and other means of telecommunication, the link between business and social life could continue to grow. Business executives will be able to conduct more of their operations from their homes, or take work (and associates) home with them when it's called for. What this could mean is not only more space for the home office, but also the need for places to store and prepare food, bigger kitchens and pantries, and flexible dining areas, as well as guest wings and ways to entertain company that might be as elaborate as a swimming pool and tennis court or as laid back as a croquet court on the lawn.

Now, as the 80 million Americans of the postwar baby boom approach middle age, they are also growing more conservative. "My generation is growing up and getting older, and, to a degree, wealthier," says Mark Simon, of Centerbrook Architects, in Essex, Conn. "While some people are looking for more traditional forms, what traditional means is the personal house—the house that looks different from any other but is still comfortable because of the elements that you recognize."

"Ten years ago," concurs Taylor, "everyone wanted the maximum amount of space for the least amount of money. Now everyone wants the best possible environment—all kinds of built-ins, lighting and elaborate architectural details that make a place really special. Clients ask us to plan everything from the entry gate you walk through, to the garden. This might mean roses growing up to the terrace around the French doors connecting the dining room to the garden," she explains. "It's a total approach to design."

As people demand more enjoyment from their home environments, landscaping and siting have become key factors in today's total design. "Here in California," says architect William Turnbull, of William Turnbull Associates, in San Francisco, " we try to marry the house to its site, perhaps more than in the East, where the house is the important thing and is placed on the plot like an object on a tabletop. Now I see people wanting special places in the landscape, where they can retreat, reflect and get rejuvenated."

"Natural" living in all its forms—from organic food to organic design—is all-important in a world full of synthetics. "We find there is a thoughtfulness and pleasure in just sitting outdoors again, rather than doing anything active," says architect David Handlin, of Cambridge, Mass.

As the prevailing jet stream blows from West to East, it shows no letup in gourmet cooking or entertaining at home. While we worried that the microwave oven would drastically change cooking patterns, it hasn't happened. "Out here there's a great interest in food and wine," says architect Turnbull. The sales of cookbooks, and even the more complicated books on menu planning, food presentation, wine selection, bread making and home preserving, are brisk. "In our kitchen remodelings," he says, "it's a question of which range to install, a Wolf or a Gaggenau." According to Turnbull, coming trends in kitchen design will mean more space and more toys. While people with growing families desire an elaborate, well fitted out kitchen, unmarried professionals and childless couples often ask for a compact galleylike kitchen with easy upkeep.

Bathrooms are changing, too. The fitness frenzy that spawned the home spa has not abated. "It's no longer unusual to have a Jacuzzi and exercise equipment, but no one has just a closet anymore," says Frances Halsband. "People want a dressing room with drawers, hooks, pegs, bars, shoe and hat racks."

The overindulgence in design and architecture troubles many of today's architects. It goes beyond the criteria of gracious living—and verges on vulgarity. "This country is suffering from an extraordinary self-indulgence," says Duany. "What a parent demands for a thirteen-year-old's room is frightening. The amount of expense to house one American family in suburbia is approximately equal to the cost of housing four families in another advanced country."

Today, there is a growing awareness among architects and their clients that style is a design criterion of diminishing returns in the house of the 1990s. Stylistic changes of the recent past haven't endured. "If you look back, the fifties were a time of homey values, the sixties saw a rebellion, the seventies were hedonistic with the emphasis on *me* and the eighties were about making money and showing it," says architect Lee Mindel, of Shelton, Mindel & Associates Architects, in New York. "People are now seeing that none of this solved their problems or made them happy."

And isn't that what a home should be all about? The house as a haven and retreat will replace the house as the symbol of power and status. As people reassess the qualities that give them real peace and pleasure, they will demand houses that encourage emotional rewards, a sense of family, of security and satisfaction, of

(Continued on page 134)

"Now we design houses with a more traditional flavor," says Robert A.M. Stern, "but people still want the light and air of glass walls"



ARMEN KACHATURIAN

Stern retained the character of this 1891 Shingle Style house while adapting it to contemporary life.

THE LITTLE RETREAT

LIVING IN THE 90s Life in the fast lane includes finding the right exit—like this ideal retreat on the Maryland shore. Welcome to the weekend





A hub of summer activity, this recently built Maryland cottage *(opposite and above left)* reflects the simple silhouette of a much older boathouse *(above right)*, also on the property.►





"We started collecting Americana about five years ago," says the owner. "It's become an obsession." An oval-top table *(left)* supports a weathered birdhouse and a small bird transporter. Beside it, old exercise weights. Paintings by Natalee Everett Goodman of Dorset, Vt. Plate, Marston Luce Antiques.

A soaring roof lifts the spirit, and tall French doors open to the light and the pool

Getting away from it all is getting to be a weekend habit. A country cottage or cabin, informal and RELAXED, offers a quick refresher—a peaceful oasis in our hectic lives. For a shopping center developer, his fashion retailer wife and their two children, greener pastures are but a 90-minute drive from their Washington, D.C., home.

Nestled in a landscape rich with wildlife in Maryland's Talbot County, their retreat sits on the historic Tred Avon River. Here, escape from workaday cares is found in FAMILY STYLE entertaining.

"It's paradise," says the owner. "I wanted something like a barn, something that had a rustic, homey, warm, comfortable feeling—something that looked like it belonged on the property."

So he commissioned Versaci, Neumann, and Partners, Architects, of Washington, D.C., to design a hideaway that mirrored the traditional styling of the 19th-century houses already on the site. Designer Celeste Hart brought her eye for DETAIL to the cozy, airy space. What was the result? A friendly getaway that doesn't skimp on creature comforts. Inviting and unpretentious, it reflects the family's country tastes and PERSONAL STYLE.►



A harmonious mix of old and new, the living/dining area features cypress siding, slightly gapped to give the impression of age. Contemporary sofas flank a cobbler's bench. Aqua chairs enliven the antique harvest table. Golden balls from an old pawn shop catch the light from a medley of windows *(right)* and cast a sunny glow. Sofas, Ménage, Inc.; fabric, Karl Mann Associates. Rug, Thos. K. Woodard.






NATIONAL
BISCUIT

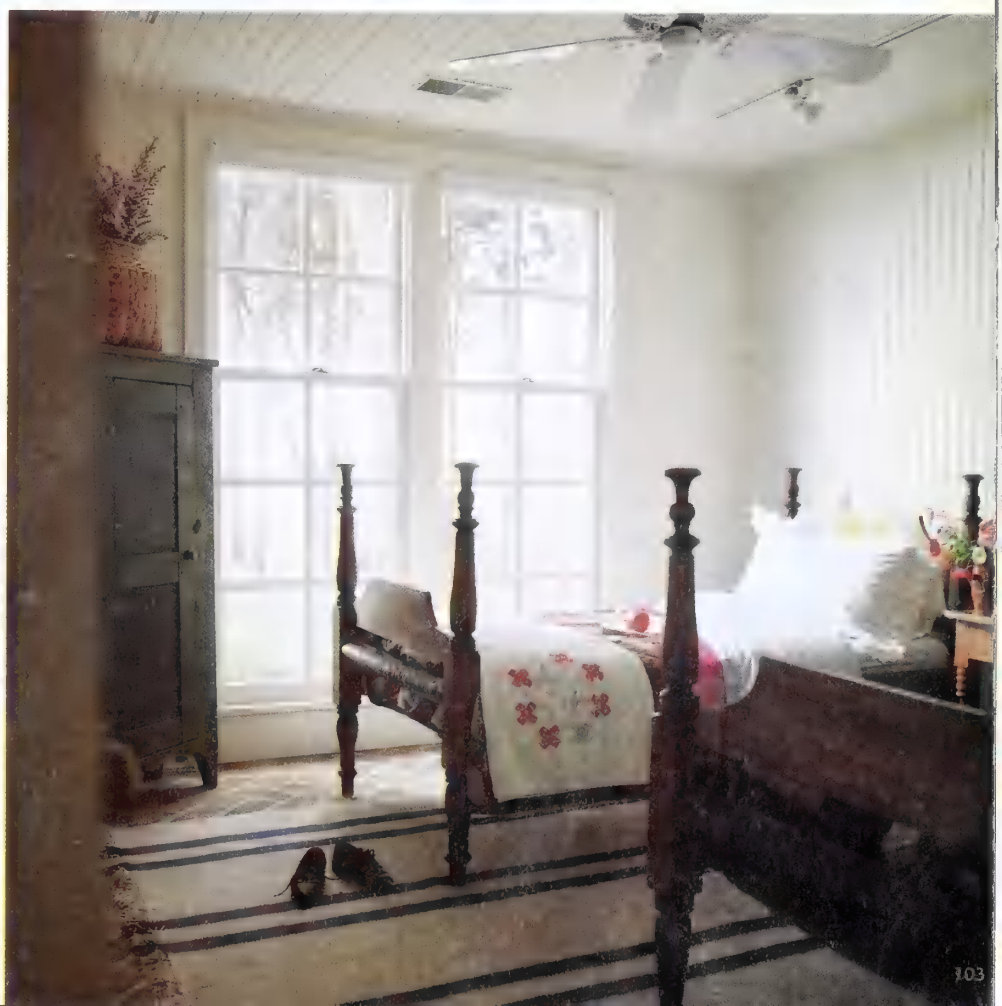
"I wanted something like a barn—a rustic, homey, comfortable feeling"

From a distance, it's difficult to tell whether this Colonial-style cottage is old or new, large or small. "Because of the roof line, it doesn't look imposing," says the owner. "But when you get inside, the volume of space has a big impact."

The pitched roof soars 16 feet, but beams bring the interior down to human scale. Eight-foot-high French doors and double-hung windows let the family enjoy their idyllic surroundings—and keep an eye on poolside action. A second bath, accessible only from outside, and an adjacent outdoor shower reduce the indoor traffic. The brick floor ensures good looks and easy maintenance, while the painted roughhewn cypress walls and vintage heart pine beams in the living area provide a PARED DOWN, soothing backdrop for the owners' colorful collection of 18th- and 19th-century American antiques. To complete the rustic look, Celeste Hart chose limestone for the extended hearth and the kitchen counter, which tops a variety of appliances. Neatly designed, this LITTLE RETREAT stylishly proves that good things can, indeed, come in small packages. ■

Editor KIRSTEN HARWOOD
Writer MARY ANN CASTRONOVO FUSCO
Photographer WALTER SMALLING





Antique cupboards flank the streamlined kitchen. The brilliant step-back cupboard *(opposite)* houses a collection of reproduction Pennsylvania redware. Built in 19th-century Maine, the gray chimney cupboard *(above right)* works for closed-door storage. The hanging fish—from an old bait shop—is part of the owners' extensive collection of trade signs. Limestone kitchen counter by U.S. Tile and Marble. A bedroom *(right)* is sunny with floor-to-ceiling windows. Beaded wainscoting covers walls and ceiling. Matching rope beds are dressed with antique quilts, atop linens by Ralph Lauren. Rug, Thos. K. Woodard.

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THE GARDENING



Today's dream garden in just one acre—lush flowers, private green spaces, a sunny terrace for family living

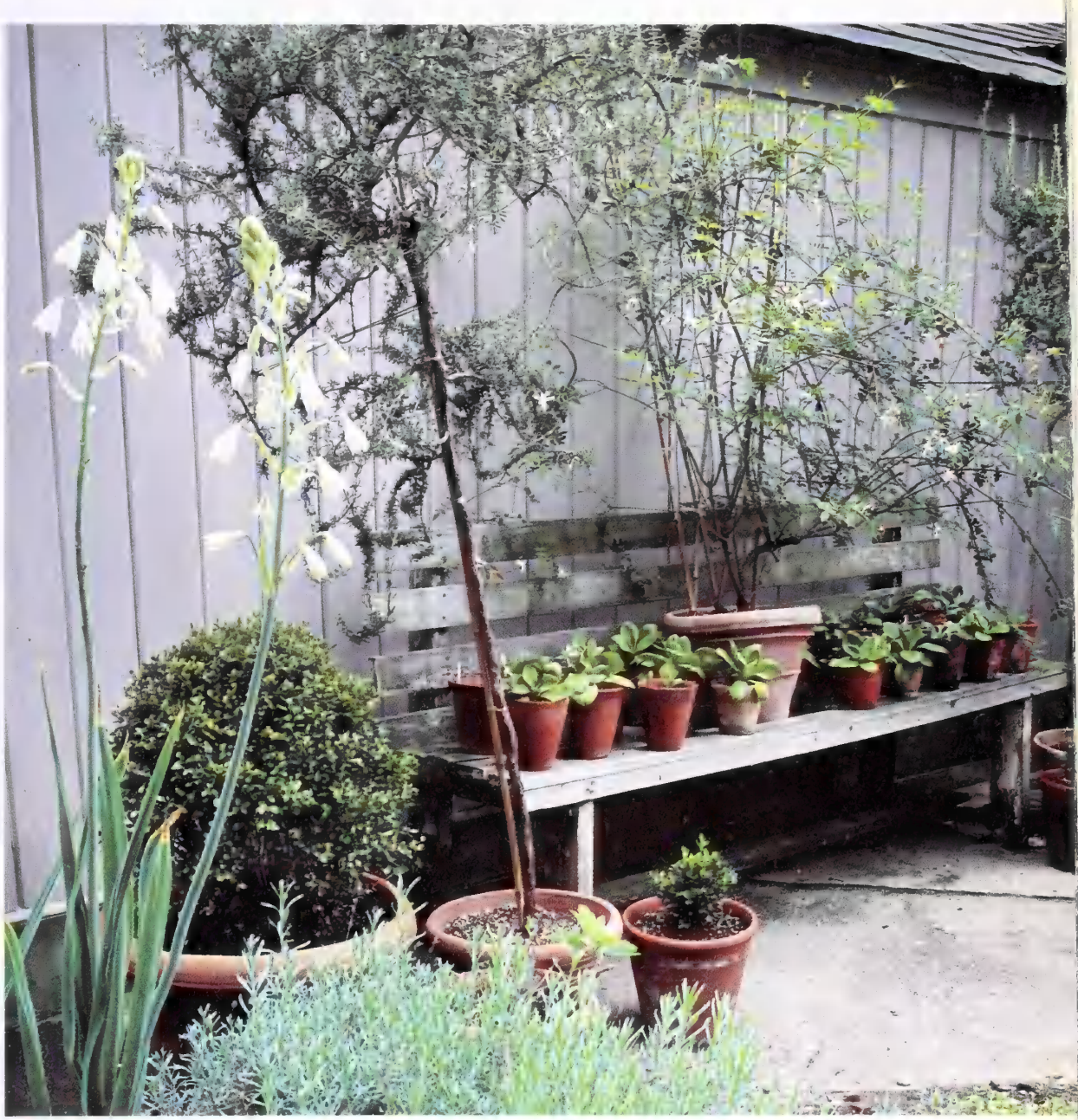
LIVING IN THE 90s

Not long ago, when most of us didn't know mulch from compost, mispronounced Gertrude Jekyll's name, and thought a border was just a row of tulips, we would have gazed in awe at Nancy McCabe's ROMANTIC garden in Connecticut, without a hope of emulating it. But now that gardening has become such a popular pastime—78 percent of American households get into the act—we want the pots of herbs, the old brick paving, the perennial borders spilling out of their beds. And, of course, we want the green thumbs to make it happen.

Designer Nancy McCabe thinks good gardeners grow more from starting small and experimenting than from magic thumbs or innate talent. "In the beginning, plant only the things you like," she advises. "See if they thrive, then experiment with new plants." McCabe believes beginners are often so afraid of making mistakes that they don't RELAX and enjoy it. "Don't think of yourself as a failure if something dies," she says. "Try to figure out *why* it died, then move on."

McCabe, who has been gardening since she was 10 years old, got started as a professional garden designer when she planted a small plot outside her husband's bookstore in 1978. Designer John Saladino happened to see that garden and asked McCabe to design the landscape and gardens for his new country house nearby. "When it was featured in a couple of magazines, people began calling," explains McCabe. "And John recommended me, too." McCabe has gone on to design gardens for William S. Paley and Senator John D. Rockefeller IV and his wife. ►

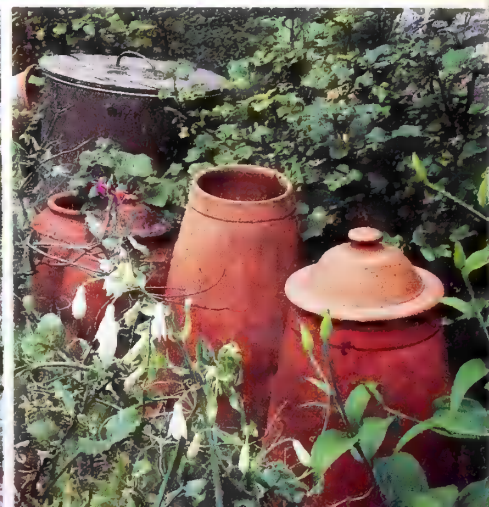
LIFESTYLE



Opposite: Gardening is a family affair with the McCabes. Wesley, 8, and Sievert, 5, always refer to flowers by their proper names, and Sievert has had a passion for pansies since he was 3. Behind Nancy McCabe, clematis *(C. maximowicziana)* climbs around the doorway; chimney bellflowers and lilies *(Lilium speciosum* 'Album') grow in pots. *Right:* In the kitchen garden a pair of weeping rosemary standards with a large pot of jasmine *(Jasminum officinale),* smaller ones of primroses *(Primula auricula)* on the bench.



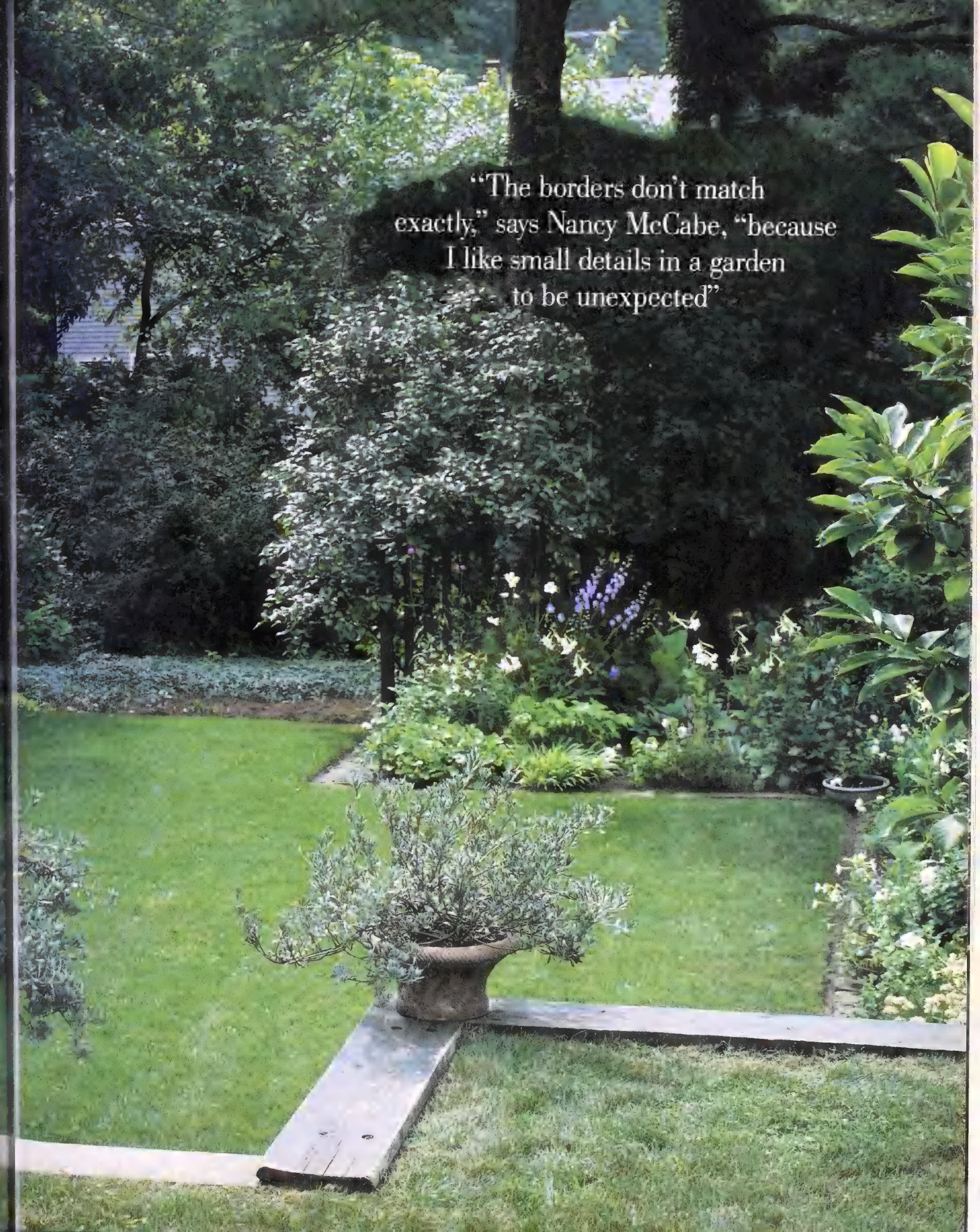
Below, near right: The garden in front of Mike McCabe's bookstore, Lion's Head Books, in Salisbury, Conn. Designed by Nancy McCabe before they were married, the tiny plot has old brick paving and overflowing borders of lythrum and pink and white nicotiana. *Far right:* "I'm a fiend for garden ornaments," confesses Nancy McCabe, who collects rhubarb forcers from England, like these in her kitchen garden.

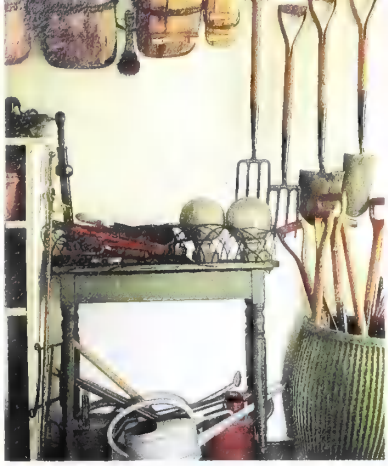


"I adore straight lines," says Nancy McCabe *(right)* about the shape of her perennial garden *(below)*, set four feet lower than the level of the house *(far right)*. When the McCabes bought their house, this was a very rough, crumbling hillside. "I immediately thought of making it two levels with a retaining wall between," says McCabe. The borders are filled with old roses, artemisias, Scotch Thistle, nicotiana.►






"The borders don't match
exactly," says Nancy McCabe, "because
I like small details in a garden
to be unexpected"











Above, clockwise from top left: **The garden shed of an insatiable collector: Here, near her kitchen garden, Nancy McCabe stores gardening tools as well as antique finials and some of her old watering cans. Rosemary standards behind a shelf in the kitchen garden. The frog and squirrel are antique hose nozzles. Trellised arch, with seats like a tiny gazebo, frames a vista of the perennial garden. The greenhouse, designed by McCabe and built by her husband, is made of weathered cypress boards rescued from an old violet-growing greenhouse.**

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"Gardens are always personal because you must adapt them to your own scale and climate"

English gardens have a great influence on Nancy McCabe, as they do on many of us. "I love the juxtaposition of strong structure—precise and geometric—with exuberant masses of flowers spilling out," she says. By structure, McCabe means not only the garden's form and design, but actual garden architecture as well. "Plants look more beautiful when they have a background, like a fence, wall, hedge or even the side of a house," she explains.

McCabe takes her inspiration from English gardens, but constantly reinterprets the TRADITION because many English plants don't grow in America. "You can't ever copy another garden exactly," she says, "because you must work with your own site and climate."

When McCabe is designing in a planting zone she's not familiar with, she drives around to see what's growing. "What you see a lot of is an indication of what does well," says McCabe, who also studies the lay of the land. "Often people want a terraced garden because they think flat landscapes are boring," she says. "But in parts of the country where the land is naturally flat, you shouldn't create levels. It's not indigenous." For variety on these flat landscapes, McCabe suggests enclosing small gardens with hedges or fences.

Just as important to McCabe is working with the house. The style of hers—a small, plain stucco structure that was an iron master's house in the late 1700s—dictated everything from the small scale of the garden to the dark green color of the fence, which matches the trim on the windows and doors. ("I also like white and gray for garden trim, but this house called for green.") The size of the garden—just an acre—proves it's possible to have everything on a small scale. A precisely designed perennial garden, a more informal kitchen garden *(see plan, page 133)* and a terrace for the family's OUTDOOR ROOM all fit easily, without seeming crowded or skimpy. Such simplicity offers valuable lessons in restraint. "One of the hardest things to do is limit your expectations to the size and style of your house," says McCabe. "But there is nothing grand about our house, and a grand garden would not have been appropriate."■

Writer ELIZABETH H. HUNTER
Photographer EDGAR de EVIA



Above: Wesley and Sievert in their playhouse, an old building recently moved here from a friend's backyard. Sievert has his own garden of pansies and cucumbers alongside the playhouse. *Right:* Interior of McCabe's greenhouse with her collection of glass cloches on the potting shelf, small pots and more vintage hose nozzles on narrow shelves flanking the door. "I would go crazy in winter without this greenhouse," says McCabe. "Looking at books and gardening catalogs can go only so far when you can't touch plants or soil." In winter the greenhouse is crowded with tender plants like camellia bushes, which cannot survive outdoors.



Sixteen years. A lot of memories. [And no build-up.]

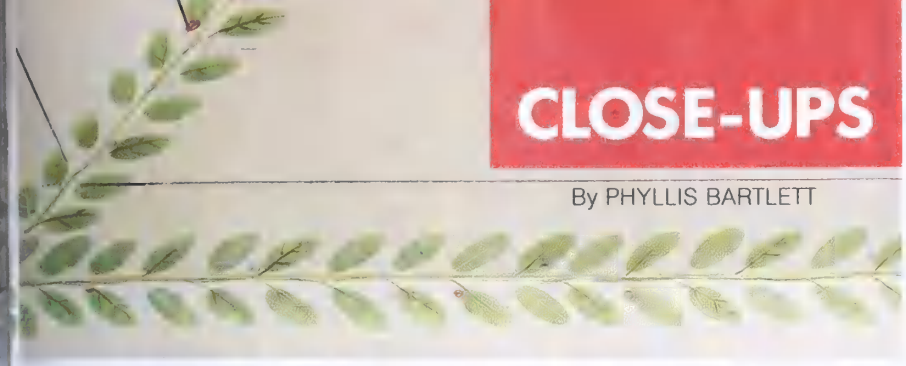
This dresser was the first thing we bought when we got married. And every week I've dusted it with Pledge. It's had a beautiful shine, week after week, year after year. Without build-up. It's been a beautiful sixteen years for all of us.

With Pledge, dusting can be beautiful.

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CLOSE-UPS

By PHYLLIS BARTLETT



FELICIANO

How was the luminous quality of these leaf borders achieved? By stenciling on acrylic paint, then lifting off some of the color in places. When dry, stems and berries were applied freehand. Note *(page 92)* how a lighter-toned leaf tracery visually breaks up the lofty ceiling expanse in this kitchen.



PARED-DOWN COUNTRY

Retaining the character of her 1780 Colonial country house was of prime concern to Editor JoAnn Barwick when she designed this bath in an addition *(page 70)*. First, she had traditional six-over-six-paned windows custom made, to set a mood and give a sense of history. Then she echoed the geometric-painted floor design of the living area with black and white tiles from American Olean Tile Co. A rubbed finish for cabinets and tub paneling repeats the living-space woodwork, as do parchment-colored basin and tub by Kohler. Another detail, ticking curtains that match an upholstery fabric. The mood? Colonial, updated. Cabinets and tub paneling by Beverly Ellsley Handcrafted Cabinets.



JEFF McNAMARA

In response to demand for old tole, artist Niermann Weeks created this plant stand *(see page 74)* for John Rosselli, Ltd. Custom coloring also available.



LIZZIE HIMMEL

There are lessons in this close-up from page 86. The fabric wallcovering's strié ground is like a documentary wallpaper. But, with a foam underlining, it offers good noise control. Complementary paint tones emphasize the mantel's carving. And braid outlining the chair molding matches fabric tones.



JEFF McNAMARA

Bravo to The Kittinger Company for daring the once unthinkable: Romantic pale finishes on 18th-century-style mahogany furniture *(left and page 77)* to refresh a room. If you want to try this on your own chest or table, here's how. Have the piece professionally bleached (a toxic process). Kittinger double-bleaches for some of their four light finishes. Then you may simply seal, sand and lacquer the piece. Or, you may rub or paint on light-colored glaze (paint solution) or stain before sealing, etc. Note how other woods used in banding and inlays take a finish differently to give dramatic patterns. It's worth the time and trouble. *A decorating tip:* Don't have all wood pieces light-colored. It's as static as a room full of dark wood can be. ■

The Newest Dishes On Our Menu.

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ENTERTAINING SINGLE-HANDEDLY IS A SNAP. KEEP IT SIMPLE—AND JUST THINK ABOUT YOUR FRIENDS



When you're hosting a party by yourself, keeping a cool head is as important as what goes on the table. For me, a hassle-free evening begins with a full pantry. An abundant larder means I never have to start from scratch.

My other tactic is obvious: Stick with simple recipes. Guests tend to sip wine around the stove while I finish cooking, so I choose dishes that aren't too demanding. It's hard to talk and laugh while concentrating on a fragile sauce.

Another saving grace: Have everything chopped, washed, measured and waiting, so you can focus on friends. Last, DETAILS count a lot. Good wine, fresh flowers and cloth napkins make all the difference (and take no time at all).■ —SARAH BELK

Photographer JESSE GERSTEIN

Pork chops with raspberries *(above):* ready in a half hour. Main-course salad *(right):* rich with Middle Eastern flavors. Fast pizza *(below):* topped with pesto and mozzarella.



RECIPES APPEAR ON PAGE 124
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THE RELAXED DINNER PARTY



LIVING IN THE 90s

Forget fuss and formality. The new mood entertains with a welcoming elegance that's long on style and short on effort. Tasty to the eyes and to the palate, eased-up menus let everyone enjoy the party ▶

Zack and Debbie Smith with Cole *(above left)* await dinner guests at their Connecticut home. *Left:* Poppies add sculptural shape and rich color to a table setting of fresh, clear greens and crisp whites.

Dinner parties used to be rather grand affairs with complicated settings, numerous courses and those complex, impress-the-neighbors desserts (home-cooked and shrouded in spun sugar). Lots of work. It was all served up on fancy china and grandma's preserved damask. Today, time and energy are too precious to be squandered on status. We'd rather be with friends. Tables are simply set, making **DETAILS** even more important. And it's okay to mix dressy plates with homespun linens. Good food is still the centerpiece, of course, but the rules have relaxed, and confident cooks cheerfully defy the old culinary "laws."

Dinners at the home of Debbie and Zack Smith, warmed with **FAMILY STYLE,** are typical of today's new party. The Smith menus are flexible (soup and salad are always optional) and partially prepared in advance. "Make-ahead steps are crucial for us when planning a party menu," Zack explains. The Smith menu is big on flavor but blessedly low on last-minute frenzy. The best parties, after all, are those that are **RELAXED.**■ —SARAH BELK

Photographer KARI HAAVISTO



Change-of-pace greens *(left):* Try crunchy, anisey julienned fennel with grainy mustard vinaigrette on Bibb leaves. (If fennel is unavailable, substitute Belgian endive.) Plate, The Haldon Group.

Cook with your eyes, too *(below):* Spicy marinated and skewered pink shrimp, primary-colored peppers and earthy shiitakes on a bed of brilliant saffron rice are visually tasty as well. Charger and candlestick, Pottery Barn.



Healthful details: Yogurt—not cream—thickens the cool leek and watercress soup *(below).* Serve with Champagne and thin-sliced bread. Bowl, Ann Marie Murray Co. Tablecloth, D.O.T.







MENU

Cheese and salmon caviar

Chilled watercress-yogurt soup

Provençal shrimp with saffron rice

Green beans and prosciutto

Fennel salad with mustard dressing

Frozen praline parfait

Instant hors d'oeuvres: Instead of the predictable mix (one blue, one sharp, one creamy—one cliché), serve a selection of one type. *Above:* Five kinds of goat cheese with varying taste and texture. The cream- and caviar-stuffed radicchio leaves are easy to make. Bamboo tray, Mck & Co. Imports. Horn spreader, Henri Bendel. The big chill: Try the praline parfait *(left)* for a refreshing finish. Glass, Pottery Barn. Napkin, Cachet.

RECIPES BEGIN ON PAGE 124

FOR DETAILS, SEE PRODUCT INFORMATION



WINE & GOOD SPIRITS

By KAREN MacNEIL



ROMANCE YOUR DINNER EVERY NIGHT—THE PERFECT WINE CHOICES FOR UNDER $10

RELAXED SIPPING

It's one of those crazy culinary truths that have happened to all of us: Sometimes the best-tasting dinners turn out to be the utterly simple ones we throw together at the last minute. When it comes to food, a let's-not-get-too-complicated strategy really works. And so it is—or should be—with wine.

At least on a day-by-day basis. Special dinners deserve some wine thought. But real-life, every-night meals call for something else: tasty wines that effortlessly match with food, wines you can enjoy without thinking twice about the price.

I don't mean innocuous jug wines, either. I mean wines of character and verve to pull open while the chicken breasts sauté and the salad's on the table.

Here are some favorites:

- **The Christian Brothers Fumé Blanc 1987** ($7.50, California)—a nicely rounded citrus-apricoty Fumé Blanc with none of the harsh, grassy flavors some Fumés exude. With most food, by the way, a good Fumé Blanc is generally better than Chardonnay.
- **J. Wile & Sons Chardonnay 1987** ($7, California). With so many Chardonnays costing $15 and up, it's terrific to find one at a drink-every-day price. This one has that classic oak-vanilla Chardonnay nose, followed by delightful lemony flavor.
- **Simi Rosé of Cabernet 1986** ($7, California)—wonderfully crisp and lush, with watermelon-berry flavor. This wine begs for grilled fish or poultry and spicy dishes.
- **McDowell Valley Grenache 1985** ($6, California). Much more sophisticated than most blush wines, this deep-rose-colored wine is rich and ripe with vanilla-spice-rose-petal character. Serve chilled.
- **Château Souverain Zinfandel 1986** ($6.50, California) Not one of those heavy stain-your-teeth Zins, this medium-bodied red is easy to drink. It's nicely rounded with cherry, tawny-[illegible] flavor.
- Remember, even with the current exchange rates, many imported wines offer inexpensive great drinking. Three favorites—all from Torres's **Sangre de Toro** ($5) from Spain; Casal Thaulero's **Montepulciano d'Abruzzo** ($5) from Italy; and Guigal's **Côtes du Rhone** ($8) from France.

DETAILS COUNT

Being organized about wine (as with being organized about clothes or bills) makes the whole business easier. Here are my strategies:

- **The all-purpose wineglass.** Forget the fuss over shape and size. White wine and rosés can easily be served in large bowl-shaped glasses (the ones traditionally used for red wine). Tumblers, in fact, are fine for casual gatherings.
- **Wine by the case.** Wine bottles are heavy and no fun to carry around. Easier by far: Buy by the case. You'll always have wine on hand, and a nice plus: Most wine shops offer a 10 percent discount on cases. Many will deliver.
- **Try a mixed case.** Put some adventure into wine buying. Ask the salesperson or a wine-savvy friend to put together a wine assortment in, say, the $5 to $8 range.
- **Great gadgets.** At the end of a hard day, who wants to battle with a corkscrew? The Screwpull (about $17) is one of the handiest corkscrews around—corks glide out effortlessly. And, for those times you hesitate to open a bottle because all you want is one glass, try the Vac-U-Vin—a neat little device that works like a mini bicycle pump to suck oxygen out of a partially full wine bottle. It's oxygen, of course, that makes wine go off. About $18, the Vac-U-Vin keeps opened wine fresh for about a week. ■



STEVE COHEN

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GOURMET-STYLE MICROWAVING

By MARCIA CONE and THELMA SNYDER

THROW IN THE TOWEL

How often have you tried to reheat a muffin or roll in the microwave and had it emerge either soggy or as hard as Styrofoam? Wrapping the muffin in paper towels can help: The towel keeps the surface dry and the inside moist. (Cover muffin or roll with a paper towel and microcook on high 15 seconds.) Because paper towels absorb moisture and fat, they are a plus when cooking bacon, making croutons and even preparing some types of fish. Here are some of our favorite salads that use these techniques—deliciously.

BABY LETTUCES WITH HERBED CROUTONS

- 1 long baguette, about 2 inches in diameter
- 1 garlic clove, minced
- 1/4 cup olive oil
- 1/2 teaspoon dried thyme leaves
- 2 tablespoons Balsamic vinegar
- 1 teaspoon whole-grain Dijon mustard
- 1/4 teaspoon salt
- 1/4 teaspoon freshly ground pepper
- 4 cups mixed baby lettuce leaves, such as Bibb, Boston, romaine and arugula
- 1 small red onion, thinly sliced

☐ Cut baguette into twenty 1/4-inch slices. Line bottom of a 2-quart rectangular baking dish with paper towel. Add bread and microcook on high 2 minutes, or until dry. Cook 30 seconds to 1 minute more, if needed, checking frequently.

☐ In a 1-cup glass measuring cup combine garlic and 2 tablespoons oil and microcook on high 1 minute. Remove paper towel from bread dish and rearrange pieces. Spoon garlic mixture evenly over bread and sprinkle with thyme. Microcook on high 1 to 2 minutes, or until crisp.

☐ In a salad bowl whisk remaining 2 tablespoons oil, vinegar, mustard, salt and pepper together. Add lettuce and onion and toss. Divide salad among plates and tuck 5 croutons between lettuce leaves. Serves 4.

PAPAYA AND FRISEE SALAD WITH BACON AND WALNUTS

- 4 slices bacon
- 1 head frisée or curly chicory
- 1 ripe papaya, peeled, seeded and quartered
- 2 tablespoons coarsely chopped walnuts
- 1/4 cup fresh lime juice
- 3 tablespoons extra-virgin olive oil
- 2 teaspoons ground cumin
- 2 tablespoons honey

☐ Line a microproof plate with paper towel. Add bacon in a single layer and cover with another piece of paper towel. Microcook on high 3 minutes, or until crisp. Let stand 1 minute; break into bite-size pieces.

☐ Line 4 salad plates with frisée. Slice each papaya quarter into sixths, divide among plates; sprinkle with bacon and walnuts.

☐ In a bowl whisk remaining ingredients and drizzle over salads. Serves 4.

BAKED POTATO AND SPINACH SALAD WITH CREAMY RICOTTA DRESSING

- 4 large baking potatoes, scrubbed
- 8 ounces low-fat ricotta cheese
- 3 tablespoons fresh lemon juice
- 2 tablespoons buttermilk (or substitute regular milk)
- 1 tablespoon olive oil
- 1/4 cup chopped fresh chives
- 1/2 teaspoon salt
- 1/4 teaspoon freshly ground pepper
- 1 pound fresh spinach, trimmed and washed
- 2 medium tomatoes, sliced

☐ Prick potatoes with a fork on top and bottom. Wrap each potato in a piece of paper towel. Place potatoes in microwave in a circle, leaving a 1-inch space between them. Microcook on high 12 minutes, or until potatoes give slightly when pressed. Turn potatoes halfway through cooking. Let stand 5 minutes.

☐ In a small bowl whisk remaining ingredients (except spinach and tomato) together. Cut each potato, crosswise, into 8 slices (do not cut all the way through to the bottom). Place potato in center of salad plate, along with spinach and tomato slices; spoon 1 teaspoon dressing over each sliced potato, and remaining dressing over spinach. Sprinkle with pepper. Serves 4. *Variation:* Sprinkle salads with cooked crumbled bacon (see papaya salad for cooking instructions).

PEAR SALAD WITH BRIE CROUSTADES

- 1 bunch watercress, trimmed and washed
- 1 head radicchio, trimmed and washed
- 2 firm, ripe pears, halved, cored and brushed lightly with lemon juice
- 1/4 cup raspberry vinegar
- 1 tablespoon fresh lemon juice
- 1 teaspoon Dijon mustard
- 1/4 cup olive oil
- 2 tablespoons honey
- 8 slices (1/4-inch thick and about 3-1/2 by 2-1/2 inches) Italian bread
- 4 ounces Brie, cut into 1/4-inch slices

☐ Arrange watercress and radicchio on 4 salad plates. Slice pear lengthwise and arrange 1/2 pear on top of greens.

☐ In a small bowl whisk together vinegar, lemon juice, mustard, olive oil and honey. Drizzle over salads.

☐ Line 2-quart rectangular microproof dish with a paper towel. Arrange bread slices around perimeter of dish, leaving center open. Microcook 30 seconds, or until crisp. Top each croustade with about a 1/2-ounce slice of Brie. Microcook on medium 30 seconds to 1 minute, or until cheese is warmed and softened but not melted. Arrange 2 croustades on each salad plate. Serves 4.■



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VEGETABLE FRITTATA

Filling:

- *1 tablespoon extra-virgin olive oil*
- *2 garlic cloves, minced*
- *1 small yellow onion, coarsely chopped*
- *1 cup small broccoli florets, washed and drained*
- *1 cup (about 6 pieces) artichoke hearts (water packed), drained and halved lengthwise*
- *1/4 cup Kalamata olives, pitted and halved*
- *1/4 cup finely chopped red bell pepper*
- *4 sprigs fresh thyme, stemmed (or 1 teaspoon dried)*

Frittata:

- *4 large eggs*
- *1 tablespoon water*
- *Pinch salt*
- *3 tablespoons freshly grated Parmesan cheese*
- *Salt, freshly ground pepper, to taste*

☐ Make filling: In a 10-inch ovenproof skillet over low heat, combine olive oil, garlic and onion. Cook, stirring frequently, 2 to 3 minutes, or until onion has softened. Add remaining vegetables and thyme, adding more olive oil as needed to coat vegetables. Raise heat to high and sauté vegetables, stirring frequently, about 3 minutes, or until vegetables are tender and broccoli is vivid green. Remove skillet from heat, cover and set aside at room temperature until ready to use.

☐ Make frittata: In a medium bowl whisk together eggs, water and salt, until well blended. Add Parmesan and pepper and whisk, until combined. Pour egg mixture evenly over vegetables in pan. Transfer to a preheated 325° F oven and bake 15 to 20 minutes, or until eggs are just set. To serve, season frittata with salt and pepper. With a spatula, cut frittata in half, transfer to plates and serve immediately.



BRIAN CALLANAN

DILLED CUCUMBER SALAD

- *2 tablespoons apple cider vinegar*
- *2 teaspoons sugar*
- *1/4 teaspoon salt*
- *1 medium cucumber, peeled and sliced paper thin*
- *Freshly ground pepper, to taste*
- *1 teaspooon finely chopped fresh dill, to garnish*

☐ In a medium bowl whisk together vinegar, sugar and salt, until sugar is dissolved. Add cucumber and toss until thoroughly coated. Season with pepper and garnish with dill. Cover salad with plastic wrap and refrigerate until ready to serve.

STRAWBERRY-FILLED SPONGE CAKE

- *1 1/2 tablespoons orange liqueur*
- *3 tablespoons sugar*
- *1 pint fresh strawberries, halved lengthwise*
- *1 package (6 pieces) prepared sponge cake dessert shells*
- *1/2 cup crème fraîche, to garnish, if desired*

☐ In a small bowl combine liqueur and sugar; add berries and toss until thoroughly coated.

☐ Place dessert shells on serving platter; fill with fruit mixture. Garnish each cake with a dollop of crème fraîche, if desired. Refrigerate until ready to serve. Serves 6.■

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Contadina Fresh Pesto Tortellini Salad

- 2 packages Contadina Fresh™ Cheese Tortellini
- 1 package Contadina Fresh™ Pesto Sauce
- 1/2 cup white wine tarragon vinegar
- 1 pound asparagus, sliced and blanched
- 2 cups julienne red and yellow bell peppers
- 1 cup walnut pieces

Prepare tortellini per directions. Rinse with cold water. Drain well. Combine Pesto and vinegar; whisk to blend. Add other ingredients. Mix well. Chill to taste. Serves 4-6.



In your grocer's refrigerated section.

ENTERTAINING PLUS

Continued from page 113

PORK CHOPS WITH RASPBERRIES

Serve with a California Johannisberg Riesling, such as the one from Firestone.

- 2 teaspoons butter
- 2 teaspoons vegetable oil
- 4 3/4-inch-thick pork chops, trimmed of excess fat (or substitute 1-inch-thick pork chops, and pound meat to 3/4 inches thick with a rolling pin or meat bat)
- 2 tablespoons raspberry vinegar
- 2 cups chicken broth (preferably homemade, unsalted)
- 1 cup fresh raspberries
- 2/3 cup heavy cream
- Salt, freshly ground pepper, to taste

☐ Preheat oven to 250° F.
☐ In a large skillet heat butter and oil over medium-high heat. Pat chops dry with paper towels and add to hot skillet. Cook 10 minutes on each side.
☐ Transfer chops to baking dish, cover tightly with lid or foil and place in oven to finish cooking 8 to 10 minutes, while you make the sauce.
☐ Discard excess fat from skillet. Add raspberry vinegar to skillet and boil 10 seconds. Add broth and 1/4 cup berries, and boil until reduced to 2/3 cup. Add cream and boil 5 minutes, or until lightly thickened.
☐ Remove chops from oven and add any juices to the sauce that have accumulated in the baking dish. Using an instant-read thermometer, check the temperature of the inside of the thickest chop. Temperature must read at least 150° F. (*Note*: Trichinae—an almost nonexistent parasite—are killed at 140° F.) If temperature is less than 150° F, cover chops and return to oven 3 to 5 more minutes, or until proper temperature is reached. Serve chops hot, with sauce; garnish with fresh berries.

MIDDLE EASTERN SALAD

Taboule:

- 1 package (7 ounces) wheat salad mix (taboule) and 1/2 enclosed spice packet (optional)
- 1-1/2 cups cold water
- 1/3 cup extra-virgin olive oil

Dressing:

- 2 tablespoons fresh lemon juice
- 2 cloves garlic, minced
- 1 tablespoon red-wine vinegar
- 1 teaspoon Dijon mustard
- 1 teaspoon ground cumin
- Pinch salt
- 3/4 cup extra-virgin olive oil
- 1/4 cup finely chopped parsley

Salad:

- 1 large bunch watercress
- 1 head each red-leaf lettuce (or Boston), radicchio and romaine
- 1 can (19 ounces) chick-peas, drained (about 2 cups)
- 4 large carrots, peeled and grated or julienned
- 2 hard-boiled eggs, quartered
- 4 ounces feta or goat cheese, crumbled
- Freshly ground pepper, to taste

☐ Make taboule: In a medium bowl combine taboule with cold water, olive oil and half the spice packet, if desired. Let stand 30 minutes.
☐ Make dressing: In a small bowl combine lemon juice, garlic, vinegar, mustard, cumin and salt. Slowly add oil, whisking constantly. Stir in parsley and set aside.
☐ Make salad: Wash and dry all salad greens, and tear into bite-size pieces. Place greens in a large salad bowl and cover with damp paper towels, until ready to serve.
☐ In a small bowl mix chick-peas with 1 tablespoon dressing. In another small bowl mix carrots with 1 tablespoon dressing.
☐ When taboule has softened, finish salad. Toss greens with 6 to 8 tablespoons dressing and divide among 4 dinner plates or large bowls. Top each with 1/2 cup chick-peas, 1/2 cup taboule, 1/4 of the dressed carrots and 1/4 of the cheese. Garnish with eggs and season with freshly ground pepper. Serve with extra dressing on the side. Serves 4.

TWO FAST PIZZAS

- 2 pounds frozen bread dough or pizza dough, thawed according to package directions
- Cornmeal, to dust

TOPPING I (not pictured)
Three-cheese topping:

- 1 cup prepared pizza sauce
- 3 tablespoons freshly grated Parmesan cheese
- 1/2 cup sliced roasted red peppers (about 1/2 of a 7-ounce jar), drained and dried on paper towels
- 1 jar (4 ounces) button mushrooms, drained and sliced
- 4 ounces mozzarella cheese (preferably fresh mozzarella), drained and cut into 1/4-inch slices
- 2/3 cup grated Italian fontina cheese
- 2 to 4 tablespoons fresh parsley leaves
- Olive oil, to drizzle

TOPPING II
Pesto topping:

- 1 tablespoon olive oil
- 1/2 cup prepared pesto sauce (such as Contadina)
- 1/2 cup sliced roasted red peppers (about 1/2 of a 7-ounce jar), drained and dried on paper towels
- 3 sun-dried tomatoes (oil-packed), drained and quartered
- 4 ounces mozzarella cheese (preferably fresh mozzarella), drained and cut into 1/4-inch slices
- 2/3 cup grated Italian fontina cheese
- 10 to 20 small fresh basil leaves (optional)

☐ Prepare dough: On a lightly floured work surface, roll out dough with floured rolling pin (or shape dough with your hands) to fit a 2-inch round pizza pan (or roll to a 8-by-12-inch rectangle). Sprinkle pans very lightly with cornmeal and place dough on pans.
☐ Make pizzas: On one pie, spread pizza sauce, leaving a 1-inch border around the edges. Brush the other pie with 1 tablespoon olive oil and prick entire surface with a fork. Bake pies in a preheated 475° F oven 10 minutes, or until cooked through and pale golden.
☐ Remove pies from oven and, while still hot, complete toppings: On the pie with pizza sauce, top with Parmesan cheese, then add remaining ingredients, in the order given. On the other pie, spread pesto sauce and top with remaining ingredients, in the order given.
☐ Return both pies to hot oven and bake 5 to 8 minutes more, until bubbly. Cut into wedges and serve hot. Serves 4. (*Note:* Heat leftovers in a 350° F oven 8 to 10 minutes.)■

THE RELAXED DINNER PARTY

Continued from page 117

FENNEL SALAD WITH MUSTARD DRESSING

Vinaigrette:

- 1/4 cup whole-grain mustard
- 1/4 teaspoon salt
- 1/4 teaspoon freshly ground pepper
- 1/4 cup red-wine vinegar
- 1/4 cup vegetable oil
- 3/4 cup olive oil

Salad:

- 3 medium fennel bulbs (about 1-1/2 pounds), stalks removed and fronds reserved (*Note:* If fennel is unavailable, substitute Belgian endive.)
- Ice water, to cover fennel
- Juice of 1/2 lemon
- 2 heads Bibb lettuce (about 1 pound), rinsed well and patted dry with paper towels, then chilled

☐ Make vinaigrette: In a small bowl combine mustard, salt, pepper and vinegar, and whisk until blended. Slowly add oils, whisking briskly and constantly. Refrigerate until ready to use. May be prepared 3 days in advance. Whisk well before serving. Makes about 1-1/4 cups.
☐ Make salad: Carefully peel off the outer layers of each fennel bulb and rinse well. On a work surface, lay fennel flat and cut into julienne strips. In a large bowl combine ice water and lemon juice. Add fennel and set aside in a cool place, until ready to assemble salad. (May be prepared 6-12 hours in advance.)
☐ Divide lettuce leaves among 6 salad plates. Drain fennel and dry on paper towels, distribute fennel among plates and drizzle about 2 tablespoons dressing over each salad. Serve immediately. Serves 6.

PROVENCAL SHRIMP

Serve with a Santa Barbara Chardonnay, such as Zaca Mesa or Sanford.

Marinade and shrimp:

- 1/2 cup olive oil
- Juice of 1/2 lemon
- 1/2 teaspoon dried red pepper flakes
- 1 clove garlic, minced
- 1 small yellow onion, thinly sliced
- 1 2-inch-long strip of orange peel
- 4 to 5 sprigs fresh thyme (or 1 teaspoon dried)
- Salt, freshly ground pepper, to taste
- 1 pound large shrimp, peeled (tails left intact, if desired)

Vegetables and garnish:

- 1 pound shiitake mushrooms, trimmed (stems left intact), cleaned and dried
- Salt, freshly ground pepper, to taste
- 1 pound red bell peppers (1 large or 2 medium), halved lengthwise and seeded
- 1 pound yellow bell peppers (1 large or 2 medium), halved lengthwise and seeded
- Fresh tarragon sprigs or thyme, to garnish, if desired
- Olive oil, for brushing
- 6 to 8 wooden or bamboo skewers that measure at least 9 inches long

☐ In a nonaluminum rectangular baking dish combine marinade ingredients. Add shrimp and toss to coat. Cover with plastic wrap and refrigerate at least 4 hours and up to 12 hours, turning once every hour for the first 4 hours.
☐ Preheat broiler or grill. Position the broiling pan or grill so that kebabs will be 3 to 4 inches from heat source.
☐ Remove shrimp from marinade and pat dry with paper towels. Season mushrooms with salt and pepper. Remove membranes from peppers and cut into 2-inch squares.
☐ Arrange peppers, shrimp and mushrooms attractively and securely on the skewers. Tie a sprig of fresh tarragon around each shrimp, if desired (*see photo*). Brush kebabs lightly with oil, and broil or grill until shrimp are bright pink outside, opaque inside, and rather firm to the touch, about 5 minutes on each side. Serves 6.

SAFFRON RICE

- 4 cups water
- 1/2 teaspoon salt
- 3 tablespoons unsalted butter
- 2 cups rice (preferably short-grain Italian, such as *Aborio*)
- 1 heaping teaspoon saffron threads

☐ In a large saucepan over high heat bring water and salt to a boil.
☐ In a separate large covered saucepan over low heat melt butter, then add rice and saffron. Raise heat to medium high and toss to coat.

(Continued on page 126)



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THE RELAXED DINNER PARTY

Continued from page 124

Cook rice about 3 minutes, or until translucent. Add boiling water, reduce heat so mixture simmers, then cover and cook 20 minutes more. Remove cover, stir once gently, re-cover and let stand off heat 5 minutes more. Serve immediately. Serves 6 to 8.

GREEN BEANS AND PROSCIUTTO

1 pound tender, young green beans or haricots verts, trimmed (tips left intact)
1/4 pound prosciutto, trimmed of excess fat, sliced about 1/8 inch thick, cut into 1/2-inch bands

☐ Drop beans into a large pot of lightly salted boiling water. Return to a boil and cook about 5 to 7 minutes, or until crisp-tender. Immediately pour beans into a large colander and refresh under cold running water. Drain well and set aside. (May be done 1 day in advance.)
☐ Wrap a prosciutto band around a small handful of beans. Repeat with remaining beans.
☐ Place a metal colander or vegetable steamer in a large saucepan over simmering water. Place bundles in steamer. Cover loosely with foil and steam 5 to 10 minutes, or until warmed through. Serve immediately. Makes 6 to 8 bundles.

CHILLED WATERCRESS-YOGURT SOUP

Serve with Champagne, such as the brut from Lanson.

3 tablespoons unsalted butter
1 medium yellow onion, finely chopped
6 medium leeks, trimmed and cleaned (white parts only), halved lengthwise and cut into 1/4-inch slices
3 bunches watercress, trimmed of large stems and cleaned (should measure about 4 cups leaves)
2 cups chicken stock (preferably homemade)
1 cup unsweetened plain yogurt
1 tablespoon milk
Salt, freshly ground pepper, to taste
Leek slices, blanched, to garnish
Plain yogurt, to garnish

☐ In a nonaluminum large heavy covered saucepan over low heat, melt butter. Add onions and leeks. Raise heat to medium high and cook, stirring constantly, about 2 minutes, or until onion mixture is well coated in butter and slightly softened.
☐ Cut a circle of waxed paper to fit the circumference of the saucepan. Lightly butter paper on one side. Loosely cover the onion and leeks with the paper, butter-side down, and "sweat" over low heat about 10 minutes, or until onion is tender, but not brown. Discard paper. Add watercress leaves. Increase heat slightly and cook about 3 minutes, or until wilted.
☐ Add stock, bring to a simmer and cover. Reduce heat and simmer about 15 minutes, or until vegetables are tender. Remove cover and let mixture cool to room temperature.
☐ In a food processor or blender add onion mixture and process about 15 seconds, or until smooth, and pour into a large bowl. (You may have to do this in 2 batches.)
☐ In a small bowl combine yogurt and milk, and beat until smooth. Fold into vegetable mixture, cover and chill for a minimum of 4 hours, or overnight. Season to taste with salt and freshly ground pepper. Serve in chilled bowls and garnish with blanched leek slices or a dollop of yogurt, if desired. Serves 6.

ANN WILLAN'S FROZEN PRALINE PARFAITS

Serve with a demi-sec Champagne, such as Veuve Clicquot.
Praline:
3/4 cups sugar
1/2 cup whole unblanched almonds (set aside 6 for garnish)
1/4 cup water
Parfaits:
4 egg yolks
1-1/2 cups heavy cream

☐ Make praline: In a small heavy saucepan over low heat combine 1/4 cup sugar and all but 6 almonds. Cook about 7 to 10 minutes, stirring occasionally, until sugar dissolves and mixture starts to brown. Continue to cook, stirring about 2 minutes more, or until mixture turns deep brown and almonds are toasted. (Almonds will make a popping noise when toasted.) Be careful not to burn caramel mixture.
☐ Immediately pour mixture onto a buttered baking sheet and let cool at room temperature, about 15 to 20 minutes.
☐ When praline is hard, break into small pieces. In a food processor or blender process praline a few pieces at a time, to a fine powder. Continue with remaining praline. (Praline may be made up to 2 weeks in advance, and stored in an airtight container in a cool, dry place.)
☐ In a small heavy saucepan over medium-low heat, gently heat remaining 1/2 cup sugar and 1/4 cup water about 5 minutes, or until sugar dissolves. Bring sugar mixture to a boil, stirring occasionally until it reaches the soft ball stage (239° F on candy thermometer). Remove pan from heat and cool to lukewarm.
☐ Make parfaits: In a medium bowl beat egg yolks until slightly thickened. Gradually pour sugar syrup in a thin stream over egg yolks, beating constantly. Increase speed to high and continue beating, until mixture has thickened and cooled. Stir in praline powder, reserving a little for garnish.
☐ In a separate bowl beat cream until soft peaks form. Fold cream into praline mixture.
☐ Ladle mixture into parfait glasses, sprinkle with reserved praline powder and top with an almond. Freeze parfaits, loosely covered, at least 4 hours, or up to 3 days. Serves 4.

CAVIAR-AND-CREAM-FILLED RADICCHIO CUP HORS D'OEUVRES

Serve with a California Sauvignon Blanc, such as Cain Cellars or Stratford.

1/4 pound *mascarpone* (a rich, spreadable Italian triple-crème cheese)
4 ounces cream cheese (about 1/2 cup), at room temperature
1 tablespoon milk
1 quart-size plastic zippered food-storage bag (see note)
1 large head (about 1 pound) radicchio, trimmed, washed and dried
1/4 pound fresh salmon caviar
Fresh dill sprigs, to garnish

☐ In a food processor or blender combine *mascarpone*, cream cheese and milk. Process about 10 seconds, or until smooth.
☐ Using a spatula, transfer cheese mixture into one corner of the plastic bag. Squeeze out extra air and seal. Chill at least 2 hours. (May be made up to 1 day in advance.)
☐ On a work surface, spread out 10 to 12 small to medium radicchio leaves. Remove cheese mixture from refrigerator. Cut a 1/2-inch hole from filled corner of plastic bag, and gently squeeze 1 to 2 tablespoons onto each of the leaves. (*Note:* You can omit plastic bag and spoon cheese mixture into radicchio leaves, if desired.) Top each leaf with caviar and garnish with dill sprigs. Makes 10 to 12 filled leaves. ■

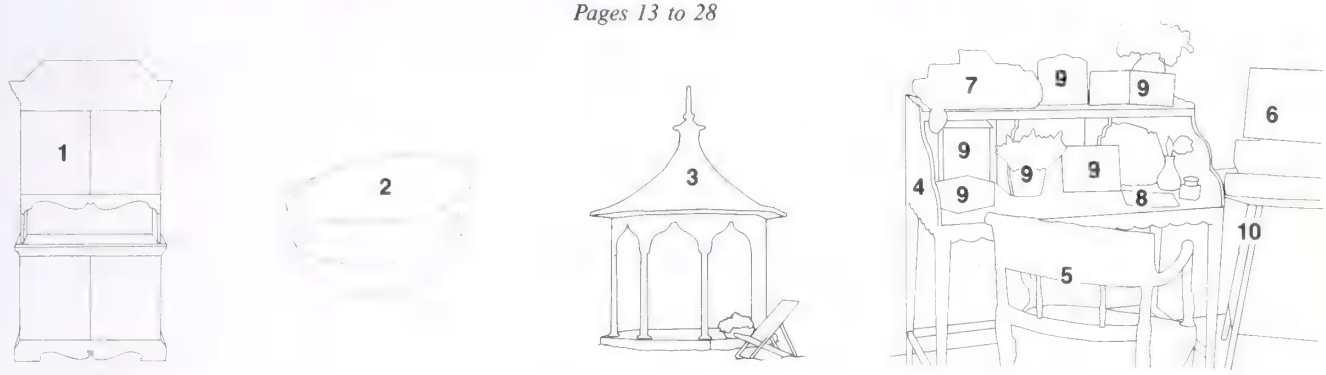
HB READER ADVANTAGE

CALL TOLL-FREE 800–241–9111 TO FIND OUT WHERE YOU CAN BUY THE RETAIL FURNISHINGS FEATURED IN THIS ISSUE

Note the numbers of the furnishings shown in our schematic drawings. **Call toll-free: 800–241–9111 (in Ohio, 800–241–7504); both, extension 220.** Tell the operator the numbers of the items that interest you and in which issue these items appear. The operator will report which stores near you carry each manufacturer's product or will suggest how to contact a manufacturer if no store list is available. Call any time from 9 A.M. to 9 P.M., nationwide, seven days a week (except holidays). Information for merchandise featured in June is available through August 1. **Our HB Reader Advantage service is free.**

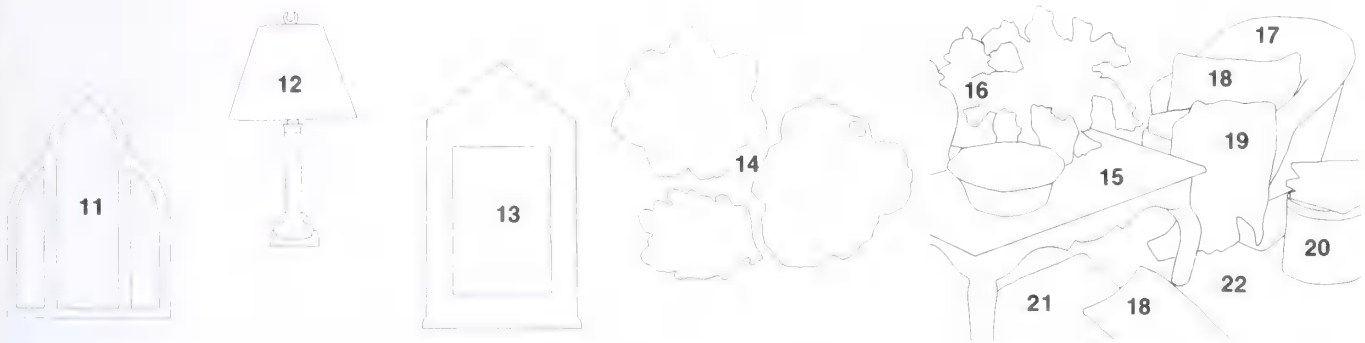
STYLE BEAT: THE THINGS WE WANT MOST

Pages 13 to 28



Page 13 (above)

1. *Cupboard, Jeffco* $4,500.00
2. *Wood bowls, Blueberry Farm, Inc. (each)* 27.00
3. *Garden pavilion, The English Garden, Inc.* ... 10,000.00
*4. *Desk, Charlotte Moss & Co., Ltd.* 2,750.00
*5. *Regency chair, R. Brooke, Ltd.* 3,900.00
6. *Computer and display monitor, IBM* 2,525.00
7. *Phone, fax and answering machine, Panasonic* 1,000.00
8. *Electronic diary, Sharp* 300.00
*9. *Desk accessories, Charlotte Moss* ..... 30.00 to 350.00
*10. *Bamboo table, R. Brooke, Ltd.* 995.00



Pages 14 and 15 (above)

11. *Window, Marvin Windows* $4,632.00
12. *Lamp, Summerour Lamps* 260.00
13. *Mirror, Ballard Designs* 155.00
14. *Porcelain plates, Ann Marie Murray Co. (each)* ..... 19.00 to 31.00
15. *Table, Niermann Weeks for John Rosselli* 2,120.00
16. *Ginger jars, Country Floors, Inc. (each)* 418.00
17. *Chair, Laura Ashley by Baker* 1,795.50
18. *Pillows, Christopher Hyland Inc. (each)* 295.00 to 400.00
19. *Paisley throw, Barneys New York* 490.00
20. *Bandbox, Sweet Nellie* 85.00
21. *Pillow fabric, Textile Fabric Associates (per yd.)* 21.00
22. *Rug, Kamdin Designs* 2,700.00

All prices are approximate suggested retail

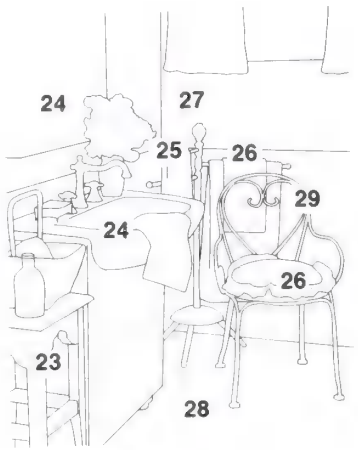
*ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION
FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

(Continued on page 128)

Continued from page 127

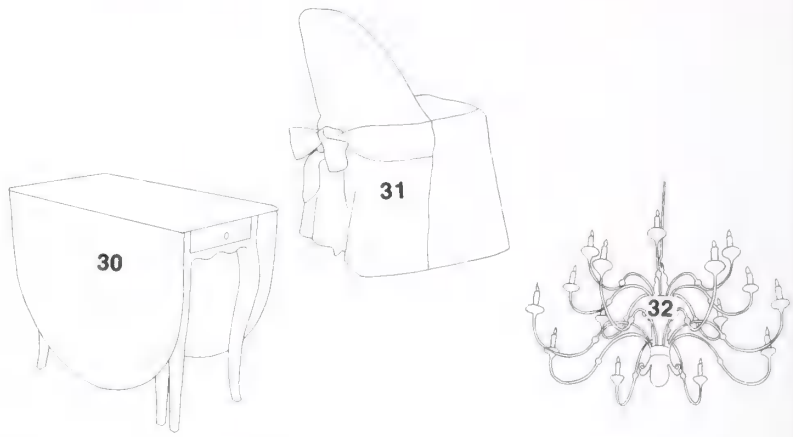
STYLE BEAT: THE THINGS WE WANT MOST

Continued



Page 16 (above)

23. *Table, Ron Fisher's American Country* *$122.00*
24. *Cabinet, vanity, faucet and sink, A.&F. Supply* *2,859.00*
*25. *Towel rack, T.&K. French Antiques* *250.00*
26. *Towels and pillow, Laura Ashley* ..... *12.00 to 42.50*
27. *Wallpaper, Laura Ashley (per roll)* *27.50*
28. *Tiles, Country Floors, Inc. (each)* ..... *4.50 to 4.85*
29. *Chair, Classic Impressions* *225.00*



Page 28 (above)

30. *Table, Country Swedish* *$1,485.00*
31. *Slipcover, Chateau Creations for Anne Rochais* *75.00*
32. *Chandelier, Period Lighting Fixtures* *2,544.00*

COUNTRY CLASSIC

Pages 70 to 73



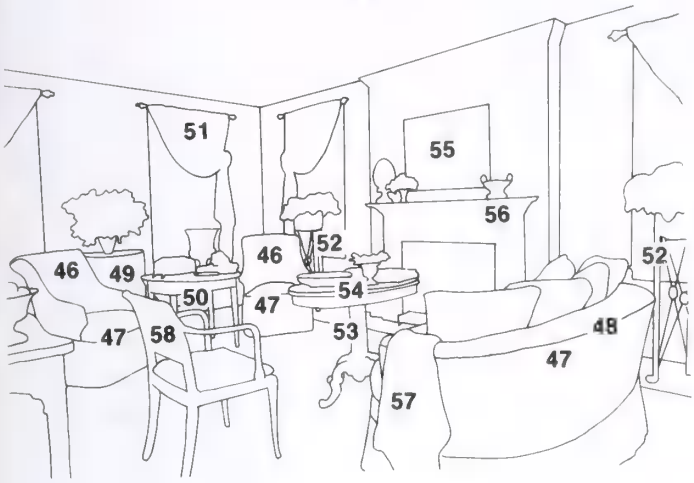
Living room, page 71 (left)

33. *Sideboard and cupboard, John Widdicomb* ... *$5,900.00*
*34. *Jaspé faïence, Country Loft Antiques (each)* ..... *185.00 to 525.00*
35. *Upholstered chairs, Lee Industries, Inc., at The Tulip Tree Collection (each)* *738.00*
36. *Chair fabric, Bloomcraft, Inc. (per yd.)* *14.00*
*37. *Regency chair, Karen Warshaw Ltd. (per pr.)* *5,500.00*
38. *Floor lamp, Hobe Sound Lamp Co.* *325.00*
39. *Curtain fabric, Waverly (per yd.)* *27.00*
40. *Candle shades, The Tulip Tree (each)* *11.50*
41. *Sofa, Lee Industries, Inc., at The Tulip Tree* .. *1,390.00*
42. *Sofa and bench fabric, Waverly (per yd.)* *21.00*
*43. *Coffee table, J. Seitz & Co.* *950.00*
*44. *Painted box, Evergreen Antiques* *685.00*
45. *Side table, Ron Fisher's American Country* ... *60.00*

*ANTIQUE OR ONE-OF-A-KIND ITEM. FOR SOURCES, SEE PRODUCT INFORMATION
FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

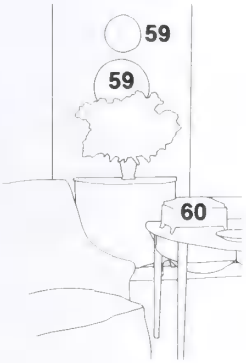
PARED-DOWN TRADITIONAL

Pages 74 to 77

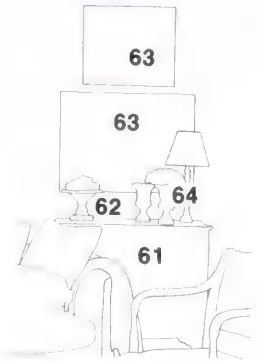


Living room, pages 74 and 75 (left)

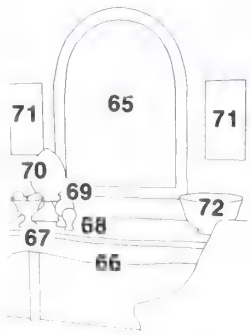
46. *Chairs, The Kittinger Company (each)* *$1,283.00*
47. *Chair and sofa slipcover fabric, Covington Fabrics Corp. (per yd.)* *20.00*
48. *Sofa, Kittinger* *3,147.00*
49. *Demilune commode, Kittinger* *4,018.00*
50. *Pembroke table, Kittinger* *3,047.00*
51. *Curtain fabric, P. Kaufmann (per yd.)* *24.00*
52. *Tole plant stands, Niermann Weeks for John Rosselli (each)* *1,530.00*
*53. *Oval table, Macy's Herald Square* *3,800.00*
54. *Bowl, John Rosselli* *295.00*
55. *Painting, John Rosselli* *2,400.00*
*56. *Pot, Bardith I* *1,275.00*
*57. *Paisley shawl, Vita Giallo Antiques Inc.* *650.00*
58. *Regency chair, Kittinger* *1,760.00*



Living room detail, page 76 (above)



Living room detail, page 76 (above)



Living room detail, page 77 (above)

*59. *Plaque and tapestry, Tom Ballan Antiques (each)* ..... *$450.00 to 900.00*
*60. *Painted box, Limited Editions* *300.00*
61. *Chest, Kittinger* *7,450.00*
*62. *Compote, John Rosselli* *1,400.00*
63. *Paintings, John Rosselli (each)* *2,400.00*
64. *Cachepots, Virginia Metalcrafters (each)* *58.00*
*65. *Mirror, Bardith I* *8,000.00*
66. *Console table, Kittinger* *5,476.00*
*67. *Compote, Limited Editions* *180.00*
*68. *White finial, Limited Editions* *150.00*
69. *Wood finial, Classic Architectural Specialties* *27.49*
70. *Pineapple finial, John Rosselli* *525.00*
71. *Wedgwood plaques, John Rosselli (per pr.)* *1,800.00*
72. *Bowl, Sarreid* *635.00*

*ANTIQUE OR ONE-OF-A-KIND ITEM, FOR SOURCES, SEE PRODUCT INFORMATION

FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact manufacturer.
All prices are approximate.

CORRECTION

In April Style Beat, the source for the dovecote-style birdhouse was inadvertently omitted. The birdhouse is $225 plus shipping, from Lazy Hill Farm Designs, PO Box 235, Colerain, NC 27924; 919–356–2828.

STYLE BEAT: THINGS WE WANT MOST

●*Page 13:* **Solid hardwood faux-finished bowls,** for decorative use only; coral: rag-rolled; tropical blue: sponged; green: comb-painted; $27 each plus $2 shipping—Blueberry Farm Folk Art, (M,MO), PO Box 387, Freeport, ME 04032. **Hand-painted and decorated Scandinavian country cupboard,** #7424, adjustable shelves, 44-1/2 by 20-1/2 by 81 inches, Wheat Decorated finish; also available: Farmhouse Blue Decorated finish, $4,500—Jeffco (M), 1 N. Broadway, White Plains, NY 10601; write or call for nearest store. **Garden Pavilion,** #EG010, octagonal pavilion with ribbed roof, 8 feet 6 inches wide, 15 feet tall to top of finial, $10,000—The English Garden, Inc. (R), 652 Glenbrook Rd., Stamford, CT 06906. *Bottom right:* **Hand-painted desk,** #8-378B, $2,750; **Middlesex map,** $145; **small green cachepot,** $125; **blue opaline vase,** c. 1880, $650 a pair; **patchwork wooden box,** $145; **Coalport cup and saucer,** $245; **sterling-silver frame,** $200; **perpetual calendar frame,** silver plate, $30; **miniature pine chest,** c. 1885, $405; **magnifying glass with old silver knife handle,** $90; **glass-bottom inkwell with silver lid,** c. 1900, $350; **sterling pin tray,** $150—Charlotte Moss & Co., Ltd., 131 E. 70 St., New York 10021. **Antique bamboo table,** $995—R. Brooke Ltd. (R,T), 960 Lexington Ave., New York 10021. **Regency painted armchair,** $3,900—R. Brooke, Ltd. (R,T), 138-1/2

(Continued on page 130)



La Barge. From the La Barge Collection of fine mirrors and tables, available through showrooms. For a 64-page *Table Catalog*, write La Barge, Dept. 954, P.O. Box 1769, Holland, MI 49422.

PRODUCT INFORMATION

(Continued from page 129)

E. 80 St., New York 10021. **IBM Personal System/2 Model 30 computer processor and keyboard,** $1,775, IBM #8513, **color display monitor,** $750—IBM authorized dealers; for nearest dealer, call 800-IBM-2468. **Sharp Wizard,** #0Z7000, $300—Sharp authorized dealers; for nearest dealer, call 800-447-4700. **Panasonic KFX 120 phone/fax and answering machine,** $1,000—Executive Photo (R), 120 W. 31 St., New York 10001; 212-947-5290; outside New York, 800-223-7323. For Panasonic dealer nearest you, call 201-348-7000.

●*Pages 14 and 15:* **Neo-Gothic window,** shown in barewood, 6 by 9 feet, $4,632. All windows made to order—Marvin Windows (M), Warroad, MN 56763; or call 800-346-5128. **Large candlestick lamp,** #1487-4, 8 colors, $260—Summerour Lamps (M), 900 E. Independence Blvd., Charlotte, NC 28204; write for nearest store. **Architectural mirror,** #375, gold-leaf wash on wood frame, 19 by 31 inches, $155 plus $7.50 shipping—Ballard Designs (MO), 2148J Hills Ave., Dept. 605, Atlanta, GA 30318. **Porcelain dishes:** oak leaf, $19; leaf with butterfly, $31; leaf with strawberry, $31—Ann Marie Murray Co. (M), 1804 Wrightfield Ave., Yardley, PA 19067. Write for nearest store. Available in NYC at Thaxton & Co. and Bergdorf Goodman. **Paisley throw,** $490—Patrick Frey for Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Sandringham needlepoint rug,** 6 by 9 feet, $2,700—Kamdin Designs (R,T), 791 Lexington Ave., New York 10021. **French-style painted coffee table** by Niermann Weeks, $2,120—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Acanthus pillow,** $400; **tapestry pillow with gimp and tassels,** $295—Christopher Hyland Inc. (T), 979 Third Ave., New York 10022. Available at Faience Inc. (R), 120 Washington St., South Norwalk, CT 06854; George Wallach, 8823 Beverly Blvd., Los Angeles, CA 90048. **Portchester chair** from Laura Ashley by Baker (M), shown in Georgian Stripe, $1,795; also available in country-furnishings cotton, $1,595—Laura Ashley (MO,R); 800-223-6917; call for nearest store. **Georgian Stripe, #P788, satin chair fabric,** Decorator Collection, Rosehip, $33.80 per yard—Laura Ashley (T), 979 Third Ave., New York 10022. **Blue ginger jars,** LV#10, $418 each—Country Floors, Inc.(R,T), 15 E. 16 St., New York 10003-3104. **Basket,** #ALB303, $28—Adele Lewis (R,T), 227 W. 29 St., New York 10001. **Bandbox with vintage paper,** $85—Sweet Nellie (R), 1262 Madison Ave., New York 10028. **Como Multi tapestry fabric on pillow in foreground,** 100 percent cotton, $21 per yard—Textile Fabric Associates (R), 60 Metro Way, Secaucus, NJ 07094.

●*Page 16:* **Parisienne armchair,** #16009R, $225—Classic Impressions, A Crown Leisure Co. (M), PO Box 280, Owosso, MI 48867; write for nearest store. **Magnolia medicine cabinet, sink and vanity** can be sold separately: china sink, $354; medicine cabinet, $1,038; vanity, $1,072; almond, other colors available, lacquer finish; **solid brass faucet,** the Smithsonian collection, $395—A.&F. Supply (R,T), 22 W. 21 St., New York 10010; 800-366-2284. **Ceramic tiles,** 6 by 6 inches: turquoise glossy, #03, $4.50 each; pink marble, #N14, $4.50 each; blue satin, #S8, $4.85 each—Country Floors, Inc. (R,T), 15 E. 16 St., New York 10003-3104. **Lyme Regis wallpaper,** #K2, Duck Egg, 11 yards per roll, $27.50; **Palace Garden pillow,** $42.50; **Windsor Rose towels,** sapphire and aquamarine: bath, $18; hand, $12; bath sheet, $36—Laura Ashley (MO,R), 800-223-6917. **Antique bamboo towel rack,** $250—T.&K. French Antiques (R,T), 120 Wooster St., New York 10012. **Chicken-wire basket,** $27; **wire soap dish,** $7.50—Zona (R), 97 Greene St., New York 10012. **Sponges,** $6.50 each; **white linen hand towel,** $30; **bubble bath,** $28—Ad Hoc Softwares (R), 410 W. Broadway, New York 10012. **Antique-white–painted plant table,** model #80, 13 by 25 inches, Shannon blue trim, other colors available, $122—Ron Fisher's American Country (M); 800-231-7370; call for nearest store. ●*Page 28:* **Drop-leaf table,** rococo-style reproduction, 2 leaves, 2 small drawers, pickled-pine top and painted pine base, open: 35-1/2 by 71 inches, $1,485—Country Swedish (R,T), 35 Post Rd. West, Westport, CT 06880. **Smallbone Unfitted Kitchen cabinet, larder** (shown), 5 by 7-1/4 by 2-1/3 feet, plain ash-painted and stenciled—Smallbone Inc. (M), 150 E. 58 St., New York 10155; 212-486-4530; or, Smallbone Inc. (M), 315 S. Robertson, Los Angeles, CA 90048; 213-550-7299. Call for estimate or further information. Catalog available. **Black-and-white ticking slipcover,** $75; blue, pink, yellow, green available—Chateau Creations for Anne Rochais (T), 225 Fifth Ave., #1019, New York 10010. Available at: Petals, 5001 El Campo, Fort Worth, TX 76107; Mildred Thomas & Company, 67 N. Main St., Chagrin Falls, OH 44022; Lassiters, 3500 Peachtree Rd. N.E., Atlanta, GA 30326; Rose Tree Cottage, 824 E. California Blvd., Pasadena, CA 91106. **Wood-turned center chandelier,** #C107B, double tier, 16 arm, $2,544, other sizes and finishes, 10 colors, folk-art finish with gold leaf, starting at $795 for an 8 arm, single tier, made to order—Period Lighting Fixtures (M), 1 Main St., Chester, CT 06412.

FROM THORNHILL FARM

●*Page 58:* **Fenice border paper,** raspberry; **Point D'Esprit wallpaper,** red on white—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Violas floral wallpaper**—Greeff Fabrics Inc. (T), 155 E. 56 St., New York 10022. **Summer Porch Stripe fabric**—Waverly (R,T), 79 Madison Ave., New York 10016. **Marbleized notebook and pen**—Il Papiro (R), 1021 Lexington Ave., New York 10021.

CLASSIC COUNTRY

●*Page 70:* **Needlepoint carpet**—Stark Carpet (T), 979 Third Ave., New York 10021. **Kilim pillow**—John Rosselli (T), 523 73 St., New York 10022. **Landscape oil,** mid-19th century—Susan Parrish Antiques (R), 390 Bleecker St., New York 10014. **Wing chair**—The Seraph (M), PO Box 500, Sturbridge, MA 01566. **Rosewood fabric on wing chair,** 100 percent cotton, 54 inches wide—Fabriyaz (M), 41 Madison Ave., New York 10010.

●*Pages 70 to 73:* **Upholstered chairs,** #1077, $738 each, COM; **sofa,** #3191, 86 inches long, $1,390—Lee Industries (M), PO Box 26, Newton, NC 28658; The Tulip Tree Collection (R), 4 Railroad St., Washington Depot, CT 06794. **Day of Rejoice toile fabric,** #P9086, color #912, 55 inches wide, DuPont Teflon® soil and stain repellent, $14 per yard—Bloomcraft Inc. (M), 381 Park Ave., New York 10016. **Classic Ticking fabric on sofa,** #60M5225, black, 100 percent cotton, 54 inches wide, $21 per yard; **Country Fancy Green Plaid fabric, #60M4304, for swag window treatment,** 100 percent cotton, 54 inches wide, $27 per yard; **Maura fabric, #302930, for half-curtain,** 48 inches wide, $29 per yard—Waverly Fabrics (M), 79 Madison Ave., New York 10016. **Mayfair, #7551, chintz; fringe, #805, on sofa pillows**—Cowtan & Tout (T), 979 Third Ave., New York 10021. **Sheep painting,** 60 by 42 inches—Karl Mann (T), 232 E. 59 St., New York 10022. **Black Regency chair,** 1 of a pair, $5,500 per pair—Karen Warshaw Ltd. (R,T), 167 E. 74 St., New York 10021. **Green sideboard and cupboard,** solid ash and oak veneer, $5,900—John Widdicomb (M), 601 Fifth St. N.W., Grand Rapids, MI 49504. **Jaspé faïence collection in cupboard**

and living room from France, $185 to $525—Country Loft Antiques (R), 88 Main St. North, Woodbury, CT 06798. **Round painted bentwood storage box,** Swedish, c. 1840, $685—Evergreen Antiques (R), 1249 Third Ave., New York 10021. **Black floor lamps,** #965, $325—Hobe Sound Lamp Co. (M), 476 Whitehall St. S.W., Atlanta, GA 30303. **Green marbleized lampshades on brass candlesticks,** also available in red, $11.50 each; follower, $4.50—The Tulip Tree Collection (R), 4 Railroad St., Washington Depot, CT 06794. **Mexican primitive coffee table,** turn of the century, $950—J. Seitz & Co. (R), Main Street, Route 45, New Preston, CT 06777. *Bottom left:* **Swedish painted boxes,** c. 1860, $675 and $775—Evergreen Antiques (R), 1249 Third Ave., New York 10021. **Needlepoint footstool,** $875—Charlotte Moss & Co. (R), 131 E. 70 St., New York 10022. **Sondar paisley fabric, #52451, for table skirt,** 54 inches wide, $82 per yard—Schumacher (T), 79 Madison Ave., New York; 800-423-5881. Screen decoupage by Dee Davis, kit available, $55—Adventures in Crafts Studio (MO), CFS, PO Box 6058, Yorkville Station, New York 10128. **Tea table,** #41, 19-3/4 by 11 by 11 inches, holly green with barley top, $60—Ron Fisher's American Country (R,T), 406 S. First Ave., PO Box 1208, Marshalltown, IA 50158; 800-231-7370. **Floors** painted by Moira Kelly and Leslie Milliun, PO Box 150, Washington Depot, CT 06794. **Antique painted birdcage,** $1,750—Susan Parrish Antiques (R), 390 Bleecker St., New York 10014. **Porcelain fruit,** $150 each—John Rosselli (R,T), 523 E. 73 St., New York 10022. **Painted wood box on mantel and black-and-white plaid lampshades**—Woolpit Interiors, Woolpit, Bury St. Edmunds, Suffolk IP 30 9SA. *Workroom:* Anne Kalogamos, Prospect Mountain Rd., Bantam, CT 06750. *Landscape:* Native Sun, Paul Sakren, RFD 2, Box 38, Kent, CT 06757. *Builder:* Steven Shaw, 21 Painter Ridge Rd., Washington, CT 06793.

PARED-DOWN TRADITIONAL

●*Pages 74 and 75: Interior designer:* Robert K. Lewis, Robert K. Lewis Associates, Inc., 699 Madison Ave., New York 10021. *Architect:* John F. Wilson IV. **Commode,** #OD 2254 (half-round), 37 by 15 by 33 inches high, Chanterelle finish, mahogany, $4,018; **Pembroke drop-leaf table,** #CW 27, 33 by 22 by 28-1/4 inches high (leaves down), 33 by 46-3/4 inches long (leaves up), Parchment finish, mahogany, $3,047; **chair,** #D 1507, 22-3/4 by 23 by 35-1/2 inches, Crackle Ebony finish, $1,760 COM, shown with fabric #E7536-A, $40 per yard; **kidney-shaped sofa,** #22-3033, 75 by 42 by 33-1/2 inches high, 18-inch seat height, 25-inch seat depth, 63-inch seat width, 31-inch arm height, $3,147 COM; **high-back chair,** #22-1035, standard with pleated corner and dressmaker skirt, 30 by 34 by 40 inches high, 20-inch seat height, 21-inch seat depth, 18-inch seat width, 26-inch arm height, $1,283 COM—The Kittinger Co. (M); 800-876-2378; call for nearest store. **Mandalay fabric on windows,** #80, ivory, 100 percent polyester, 47/48 inches wide, sunfast colors, $24 per yard—P. Kaufmann (M), 261 Fifth Ave., New York 10016. **Linette fabric on chairs and sofa,** #101, white, 59 percent linen/41 percent cotton, 54 inches wide, preshrunk, Covgard® finish, $20 per yard—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016. **Napoleon III Aubusson rug,** 19-1/4 by 12-2/3 feet, $95,000—F. J. Hakimian (R,T), 136 E. 57 St., New York 10022. **Birch-wood oval table,** Swedish Biedermeier, c. 1840, $3,800—The Corner Shop (R), Macy's Herald Square, 9th Fl., New York 10001. **Antique paisley shawl,** c. 1850, $650—Vito Giallo Antiques Inc. (R,T), 966 Madison Ave., New York 10021. **Calice Vase,** #13779-01, $995 plus $30.75 shipping, by Arte Italia—American Express (MO); 800-528-8000. **Pale painted box,** $300; **celadon plate,** $15; **porcelain box with lobster,** $225—Limited Editions (R,T), 253 E 72 St., New York 10021. **Red tole plant stands,** #1282, $1,530 each; **small rusted urn,** $120; **turquoise bowl,** $295; **painting,** $2,400; **pineapple finial** (1 of pair), $525 each—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Antique bronze wall plaque,** $450; **antique blue-and-white round framed tapestry,** $900—Tom Ballan Antiques (R,T), 1148 Second Ave., New York 10021. **Antique taupe-and-white Wedgwood pot (and cover),** c. 1820, $1,275—Bardith I (R,T), 1015 Madison Ave., New York 10021. **Rusted handblown glass vase,** $100—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **White cotton tie-backs,** #T2824, $42 each—Standard Trimming Co. (T), 306 E. 61 St., New York 10021.

●*Page 76—Top right:* **Chest,** #CW 176, 44 by 23 by 33-1/2 inches high, Flax finish, mahogany, $7,450—The Kittinger Co. (M); 800-876-2378; call for nearest store. **Cream Meridian neck roll pillow with gold cord,** $136—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Creamware dish as saucer for topiary,** $22—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019. **Parisienne cachepots,** #26-16, 6-3/4 by 6-3/4 by 10-1/2 inches high, cast aluminum with verdi finish, $58 each—Virginia Metalcrafters (M), 1010 E. Main St., Waynesboro, VA 22980; 800-368-1002 (800-572-1015 in Virginia); write or call for nearest store. **Small blue-gray column lamp,** #1287-5, 25 inches high, 12-inch shade, 3-way socket, 8 colors available, $200—Summerour Lamps (M), 900 East Independence Blvd., Charlotte, NC 28204; write for nearest store. **Camel painting,** $2,400; **Easton painting,** $2,400; **bronze compote,** $1,400—John Rosselli (R,T), 523 E. 73 St., New York 10021.

●*Page 77:* **Console table,** #D 1704, 66 by 27 by 32 inches high, Chanterelle finish, mahogany (gold leaf optional), $5,476 with gold leaf—The Kittinger Co. (M); 800-876-2378; call for nearest store. **French painted gilt mirror,** c. 1850, $8,000; **William IV painted sewing table** (in mirror reflection), c. 1830, England, $6,000—Bardith I (R,T), 1015 Madison Ave., New York 10021. **Large bowl with lion medallions,** #7312-1, 8-1/2 inches high, 16-inch diameter, $653—Sarreid (M), PO Box 3548, Wilson, NC 27895; write for nearest store. **Framed Wedgwood plaques,** $1,800 a pair; **pineapple finial,** 1 of a pair, $525 each—John Rosselli (R,T), 523 E. 73 St., New York 10021. **White opaline finial,** $150; **white opaline compote,** $180—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Painted green finial,** #2104, natural wood only, $27.49—Classic Architectural Specialties (MO), 3223 Canton St., Dallas, TX 75226. **Creamware dish as saucer for orchid,** $22—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019. **Urn stenciling** by Vladimir Rozenshtein; custom-made stencils available—V & Olga Decorating Co., 159 Beach, 123 St., Rockaway Park, New York 11694. All paint, Benjamin Moore; blue: #737; red: #1321. Photographed at The Breezeway House, Tory Hill, Hillsdale, New York. House available through Eberhart Brothers, Inc., 312 E. 82 St., New York 10028.

THE OUTDOOR ROOM

●*Pages 78 to 85:* **Malibu wide-striped pillow fabric,** 51 percent linen/49 percent cotton, 54 inches wide, Wedgwood Blue—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016. **Blue floral vintage fabrics sewn into pillows**—Lavender & Lace (R), 656 N. Larchmont Blvd., Los Angeles, CA 90004. **Nantucket woven armchairs** by Palecek, $455 each; **hand-painted Portuguese round bowl planters,** $175 each—Upstairs at Pierre Lafond (R), 516 San Ysidro Rd., Santa Barbara, CA 93108.

●*Pages 78 to 81:* **Nantucket woven armchairs** by Palecek, $455 each—Upstairs at Pierre Lafond (R), 516 San Ysidro Rd., Santa Barbara, CA 93108. **Antique ladder-back chair painted green**—George Wallach Antiques (R), 8823 Beverly Blvd., Los Angeles, CA 90048. **Hand-painted ceramic dinnerware**—Salutations, Ltd., 11640 San Vicente Blvd., Los Angeles, CA 90049.

●*Pages 82 to 85:* **Paintings by Beverlye Hyman**—The DeVorzan Gallery, 8687 Melrose Ave., Suite 188, Pacific Design Center, Los Angeles, CA 90049. Richard Byars Interiors, 1295 Coast Village Rd., Montecito, CA 93108.

●*Pages 84 and 85:* **Hand-painted pillows by Beverlye Hyman**—Taylor Gratzor Gallery, 8605 Sunset Blvd., Los Angeles, CA 90069. **Malibu wide-striped and Morocco narrow-striped pillow fabric,** 51 percent linen/49 percent cotton, 54 inches wide, Summer Melon—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016. **Dhurri striped pillow and rug**—Berbere Imports (T), 144 S. Robertson Blvd., Los Angeles, CA 90048. **Peach woven mohair and wool throws,** $80 each; **green-stained basket** by Palecek, $65; **log basket holding magazines,** $40—Upstairs at Pierre Lafond (R), 516 San Ysidro Rd., Santa Barbara, CA 93108. **Hand-painted ceramic dinnerware**—Salutations, Ltd., 11640 San Vicente Blvd., Los Angeles, CA 90049. **Chaise**—The Kreiss Collection (T), 145 W. 134 St., Los Angeles, CA 90061; available through your designer; call 800-334-3495; in California, call 800-824-4988.

THE ROMANTIC BEDROOM SUITE

●*Pages 86 and 87:* **Montrose floral fabric** by Jane Churchill; **Grantly Bow fabric for bed, drapery lining**—Jane Churchill Ltd. (R,T), 81 Pimlico Rd., London SW1 W8P8. **Oak-leaf four-poster bed,** $6,200; **red armless chair,** $1,525; **tea trolley,** $995; **3-tiered table,** $1,250; **Regency-style 2-tiered table,** $1,050; **Gothic chest,** $1,450; **coffee table,** $1,550; **rope cupboard,** $855; **large bookcase,** $1,595; **small bookcase,** $1,325; **luggage rack,** $395; all, Sudeley Castle Collection—Eclectics Inc. (R,T), 134R E. Putham Ave., Greenwich, CT 06830; Hollyhock (R,T), 214 S. Larchmont Blvd., Los Angeles, CA 90004. **Lamps by bed,** $150 each; **red lamp without shade,** $135; **antique urns; fire screen,** $495; **candlestick lamps with shades,** $300—Eclectics Inc. (R,T), 134R E. Putham Ave., Greenwich, CT 06830. **Pink throw**—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Rug**—Kamdin Designs (R), 791 Lexington Ave., New York 10022. **Mahogany mantel clock,** $475; **armorial Chinese export mug,** $2,200; **silver mustard pot with silver spoon,** $265; **French Samson tobacco jar with lid,** $950—R. Brooke Ltd. (R), 960 Lexington Ave., New York 10021. **Small green oval cachepot with blue decor,** $125 a pair; **Daniel plate with blue border,** $825 a pair; **late-19th-century needlepoint with roses,** $525; **Spode filigree-pattern plates,** c. 1820, $275 a pair; **Aubusson pillow, basket with flowers on taupe ground,** c. 1850, $1,350; **sterling-silver tea caddy,** $375; **Beauvais tapestry cushion,** $2,850; **Derby saucer,** $135; **silver-plate gallery tray,** $625; **Wedgwood creamware basket,** $325; **Rockingham teacup and saucer,** $155—Charlotte Moss & Co., Ltd. (R), 131 E. 70 St., New York 10021.

THE PAMPERING BATH

●*Pages 88 and 89: Bathroom designers:* Barlow & Frank Interiors, 160 Meadowview Ln., Hewlett, NY 11557. **O'Asian-design wicker chair,** #RL 105, $1,490, and **ottoman,** $470; Duck fabric, Oyster—O'Asian Designs Inc., (M), PO Box 90607, 3250 O'Asian Way, Charleston, SC 29418. Available at fine department stores. **English antique cotton patchwork quilt,** 1875, $1,500; **Shaker rugs,** #130, 4 by 5 feet, $240; 4 by 5 feet, $288; **19th-century quilt rack,** $375; **late-19th-century woven basket,** $875; **splint storage basket,** $145—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **French antique child's horse,** 1860, $3,000, **cast-iron**

(Continued on page 132)

PRODUCT INFORMATION

(Continued from page 131)

urn, 1 of a pair, $2,750 each—Bardith (R), 31 E. 72 St., New York 10021. **Pratesi robe,** $290; **Pratesi blue towels with scalloped edge and blue and white chain trim,** #001F1; face, $55; bath, $150; **white towels with scalloped edge and white chain trim,** #000105, $110; **bath sheets,** $175—Pratesi (R), 829 Madison Ave., New York 10021. **Antique white-marble dove,** English, c. 1810, $7,500 a pair—Bardith I (R), 1015 Madison Ave., New York 10021. **Heated towel bar,** $810—Paul Associates (T), 155 E. 55 St., New York 10022. **Custom-etched glass shower door**—Long Island Glass (M), 65 Sea Cliff Ave., Glen Cove, NY 11542. **Marfil marble floors**—Associated Marble (M), 101 West End Ave., Inwood, NY 11696. *Bathroom construction:* Allegue Builders, 732 W. Broadway, Woodmere, NY 11598. All antique linens, porcelains, silver from collection of Susan Barlow.

THE ULTIMATE CLOSET

●*Pages 90 and 91:* **Chaise,** $6,000; **chair,** $2,500; **ottoman,** $2,000—Bardith I (R), 1015 Madison Ave., New York 10021. **Pink throw,** $345—Sweet Nellie (R), 1262 Madison Ave., New York 10018. **Pillows on chaise,** $135 each; **paisley throw,** $490; **paisley scarf,** $350—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **Aubusson rug,** $38,000—Galerie Chevalier (R,T), 157 E. 64 St., New York 10021. **Pillows on chair,** $105 each—Ralph Lauren (R), 1185 Sixth Ave., New York 10036. **Midford moiré, #32764, on chair**—Clarence House (T), 979 Third Ave., New York 10022. **Bentwood hat rack,** c. 1920, $225—Cobweb (R), 116 West Houston St., New York 10012. **Hindoustan wallpaper**—Zuber (T), 979 Third Ave., New York 10022.

KITCHEN OF THE 90s

●*Pages 92 and 93: Architect:* Dennis Lawrence, East Hampton, NY 11937. *Designer:* Richard Neas, 157 E. 71 St., New York 10021. **Linen and wool rugs,** $64 per square foot—Elizabeth Eakins (R,T), 1053 Lexington Ave., New York 10021. **Stools,** $292 each—T.&K. French Antiques (R), 120 Wooster St., New York 10012. **Aqua Montfort check fabric, #16M1114-54, on slipcovers,** $42 per yard—Schumacher (T), 79 Madison Ave., New York 10016; 800-423-5881. **Lamps**—Ann Morris (T), 239 E. 60 St., New York 10022. **Mexican floor tiles, #WZ, behind stove**—Country Floors, Inc. (R,T), 15 E. 16 St., New York 10003. **Hardware**—Baldwin Brass (R), 1142 Second Ave., New York 10022. **Painting**—Painted Decorations Studio, Frank Figaro, 344 W. 38 St., New York 10018. **Aga stove**—Southampton Stove Co. (R), West Main St., Southampton, NY 11968. **Fiesta ware**—Kitchen Classics (R), Bridgehampton, NY 11937. **Dining chairs**—Pierre Deux (R), 870 Madison Ave., New York 10021.

THE HOUSE WE WANT NOW

●*Pages 94 to 97: Architect:* Orr & Taylor, Architecture and Gardens, 441 Chapel St., New Haven, CT 06511. *Associate in charge:* Robert Orr. *Project architect:* Jennifer Tate. Square footage of house: 2,200. Square footage of porch: 700. Size of lot: 1 acre. Concrete foundation and wood frame structure. White cedar shingles on exterior. Architectural asphalt shingles on roof. Oak floor. Insulation: 4-inch batting. Rosette trim woodwork, custom-designed by owner; trim: stock molding. **Paints, stains**—Benjamin Moore & Co. (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645-1862; Pittsburgh Paints (M), PPG Industries, 1 PPG Pl., Pittsburgh, PA 15272. **Cabot's Bleaching Oil**—Samuel Cabot Inc. (M), 1 Union St., Boston, MA 02108. **Windows**—Brosco, Brockway, Smith Co. (M), 146 Dascomb Rd., Andover, MA 01810; also in Albany, N.Y., North Haven, Conn., Hatfield, Mass., Portland, Me. **French doors**—Morgan Products Ltd. (M), 601 Oregon St., Oshkosh, WI 54901. **Hardware on French doors**—Omnia Industries Inc. (M), PO Box 330, Cedar Grove, NJ 07009. **Hardware on front doors**—Baldwin Brass (M), 841 Wyomissing Blvd., PO Box 82, Reading, PA 19603. *Architects quoted:* Andres Duany: Andres Duany and Elizabeth Plater-Zyberk Architects, 2949 Coconut Ave., Miami, FL 33133; 305-445-7602. Frances Halsband: R.M. Kliment and Frances Halsband Architects, 255 W. 26 St., New York 10001; 212-243-7400. Robert A.M. Stern: Robert A.M. Stern Architects, 211 W. 61 St., 5th Fl., New York 10023; 212-246-1980. Melanie Taylor: Orr & Taylor, Architecture and Gardens, 441 Chapel St., New Haven, CT 06511; 203-777-3387. Mark Simon: Centerbrook Architects and Planners, Box 409, Essex, CT 06426; 203-767-0175. William Turnbull, Jr.: William Turnbull Associates, Pier 1-1/2, The Embarcadero, San Francisco, CA 94111; 415-986-3642. David P. Handlin: David P. Handlin and Associates, 44 Brattle St., Cambridge, MA 02138; 617-576-1496. Lee Mindel and Peter Shelton: Shelton, Mindel & Associates, 216 W. 18 St., New York 10011; 212-243-3939.

THE LITTLE RETREAT

●*Pages 98 to 103: Architects:* Versaci, Neumann & Partners, Architects, 1751 N St., N.W., Washington, DC 20036. *Decorator:* Celeste Hart Interior, Architecture & Design, 2828 Wisconsin Ave., N.W., Suite 302, Washington, DC 20007.

●*Pages 100 and 101:* **Paradise Stripe, #10703, fabric on sofa**—Karl Mann Associates (T), 232 E. 59 St., New York 10022. **Rugs,** $12 per square foot—Thos. K. Woodard (R), 835 Madison Ave., New York 10021; catalog available. *Top left:* **Marbleized blue plate**—Marston Luce Antiques (R), 1314 21 St., N.W., Washington, DC 20036.

●*Pages 102 and 103:* **Gray limestone countertops**—U.S. Tile and Marble (R), 45 Q St., S.W., Washington, DC 20024. *Bottom right:* **Rug,** $12 per square foot—Thos. K. Woodard (R), 835 Madison Ave., New York 10021.

THE GARDENING LIFESTYLE

●*Pages 104 to 109: Landscape designer:* Nancy McCabe, Salisbury, CT 06068.

CLOSE-UPS

●*Page 111, Middle left:* **Cabinets and tub paneling** designed and manufactured by Beverly Ellsley, Handcrafted Cabinets (M,R), 175 Post Road West, Westport, CT 06880. **Bath fixtures, Infinity Bath whirlpool and Linia lavatory,** parchment—Kohler Co. (M), Kohler, WI 53044. **Floor tiles**—American Olean Tiles (M), Lansdale, PA 19446-0271. **Fabric for swages and shower curtain:** Classic Ticking, #60M5225, black, $21 per yard; **bottom curtains:** Maura, #30M2930, white, $29 per yard—Waverly Fabrics (T), 79 Madison Ave., New York 10016. **Pitcher with green band**—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Pewter heart box**—The Colonial Williamsburg Foundation (MO,R), PO Box C, Williamsburg, VA 23187.

ENTERTAINING PLUS

●*Page 113:* **Porcelain blue-edged plate,** from Portugal, $25 each; **bistro-style silver-plated flatware** by Chambly, $85 per 5-piece set; **white wicker tray,** $25 each—Wolfman Gold & Good Company, 116 Greene St., New York 10028. **Dish towels used as tablecloths**—Palais Royal (M), 923D Preston Ave., Charlottesville, VA 22901; write for further information. **Bowl** *(top left),* **salad bowl,** both by Georganna Alexopoulos; **etched wine decanter and glass,** $45—Cachet, c/o Judy Rosley (R), 200 E. 74 St., New York 10021. **Place mat,** Sybaritic (M), $168 per dozen—ABC Linens (R), 888 Broadway, New York 10003. **Blue glass water tumbler,** $30 each—Gallery Nilsson (R), 138 Wooster St., New York 10022.

THE RELAXED DINNER PARTY

●*Page 115:* **Carpet**—Stark Carpet Corp., 979 Third Ave., New York 10022. **American red-painted wooden armchair,** set of 4, $850; **architectural fanlight,** c. 1900, $1,750—Cynthia Beneduce Antiques (R), 388 Bleecker St., New York 10014. **Primitive painting of bull,** English School, 19th century, $4,800 a pair—Karen Warshaw (R), 167 E. 74 St., New York 10022. **Reproduction 19th-century French stone decoration** by Gargoyles Studio—Wolfman Gold & Good Company (R), 116 Greene St., New York 10012. **Whitewashed wooden candlesticks,** $14.50 each—Pottery Barn (R), 250 W. 57 St., New York 10019. **Wine carafe by D.O.T.**—Jenny B. Goode (R), 1194 Lexington Ave., New York 10028. **Wineglasses**—Biot (M), 147 Palmer Ave., Mamaroneck, NY 10543. **Watermelon chargers,** $15 each—Pottery Barn (R), 250 W. 57 St., New York 10019. **Hand-painted green-edged napkins** by Liz Wain, $22 each—Barneys New York (R), Seventh Avenue at 17 Street, New York 10011. **White batiste place mats with lace edge,** Sybaritic (M), $168 per dozen—Henri Bendel (R), 10 W. 57 St., New York 10019. **Carved celluloid-handled knives,** $15 each—Leslie Allen at Home (R), 3 Kings Hwy. North, Westport, CT 06880.

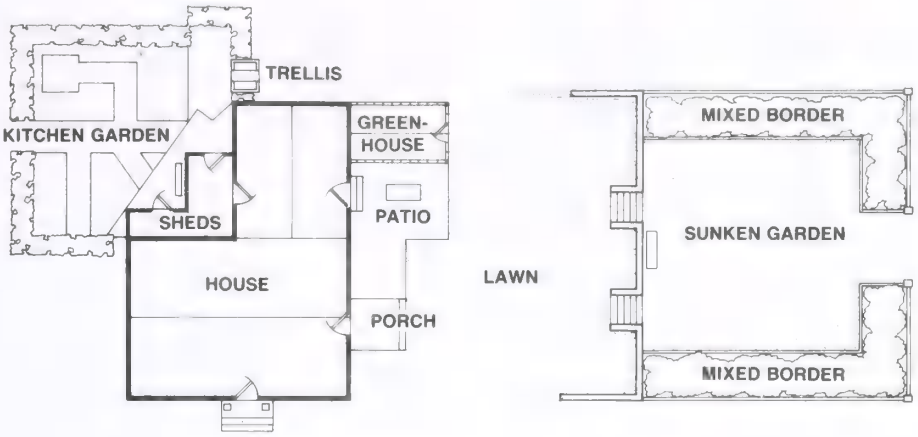
●*Page 116—Top:* **Napkin,** $8—Necessities (M), 173 Columbia Heights, Brooklyn Heights, NY 11201. **Majolica 8-inch rose plate,** set of 4, $55; write for more information—The Haldon Group (M), PO Box 165306. *Center:* **Vintage sterling-silver–topped salt and pepper,** $35 a pair—Leslie Allen at Home (R), 3 Kings Hwy. North, Westport, CT 06880. *Bottom left:* **Soup bowl** by Porcelaine Amerique, $50—Ann Marie Murray Co. (M), 1804 Wrightfield Ave., Yardley, PA 19067; write for more information. **Green-handled bread knife, iris tablecloth** by D.O.T.—available by special order through Jenny B. Goode (R), 1194 Lexington Ave., New York 10028.

●*Page 117:* **Mantegna flute,** 7-1/2 ounces, $4.50 each—Pottery Barn, 250 W. 57 St., New York 10019. **Antique linen napkin,** hand-embroidered with lace edge, $65 for one dozen; **Early English semiporcelain cobalt-blue plate,** $50 each—Cachet (R), East Arlington Antique Center, Old Mill Rd., East Arlington, VT 05252. *Top right:* **Rectangular tropical tray:** large, 16 by 24 inches, $32; small, 12 by 18 inches, $25—Dean & Deluca (R), 560 Broadway, New York 10012. **Horn spreader,** $18—Henri Bendel (R), 10 W. 57 St., New York 10019.

WINE & GOOD SPIRITS

●*Page 118—Top left:* **Cognac briefcase,** $369.99—Lederer (R), 613 Madison Ave., New York 10022. Hermès 36-inch-square "A la Gloire de la Cuisine Française" scarf, 100 percent silk toile, $175; available at all Hermès stores—Hermès (R), 11 E. 57 St., New York 10022. **Sterling-silver and hand-painted enamel key chain** by Gene Moore, $325—Tiffany & Co. (R), Fifth Ave. at 57 St., New York 10022. *Bottom, left to right:* **Botanical pitcher,** $45—Laura Ashley Inc. (MO), 1300 MacArthur Blvd., Mahwah, NJ 07430; 800-367-2000. **Willow wine coaster,** set of 2, $6—Hold Everything (MO), Mail Order Dept., PO Box, #7807, San Francisco, CA 94120-7807. **Crystal goblet with green fluted stem,** set of 8, $85—Cachet (MO), c/o Judy Rosley, 200 E. 74 St., New York 10021. **Splatter plate,** $9.95—Conran's (R), 2-8 Astor Pl., New York 10003. **Silverware with off-white handles,** set of 5, $55—Wolfman Gold & Good Company (R), 116 Greene St., New York 10012. **Green gingham-check napkin,** Sybaritic (M), $6.50 each—ABC Linens (R), 888 Broadway, New York 10003. ■

Continued from page 109



PLANS FOR NANCY McCABE'S GARDEN

Mixing pink, white and blue flowers in the borders around her sunken garden, McCabe adds yellow and deep red for punch.

Biennials

Digitalis purpurea, foxglove

Perennials

Althea rosea, single hollyhock
Artemisia spp., artemisias (assorted)
Crambe cordifolia, crambe
Delphinium hybrids, delphiniums
Dicentra spectabilis 'Album,' white bleeding heart
Echinops ritro, globe thistle
Heuchera sanguinea, coral bells
Iris pumila, dwarf iris
Iris spp. and hybrids, irises
Lilium regale, royal lily
L. speciosum 'Rubrum,' rubrum lily
Nepeta mussinii, catmint
Pulmonaria sp., lungwort
Stachys lanata, lamb's ears

Annuals

Cosmos bipinnatus 'Sensation Mix'
Helianthus annuus, annual sunflower
Nicotiana affinis, flowering tobacco
Nicotiana sylvestris, flowering tobacco
Nigella damascena 'Miss Jekyll', love-in-a-mist

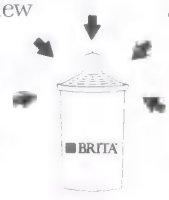
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THE HOUSE WE WANT NOW

Continued from page 97

being part of a community where the grocer knows your name and the mailman can deliver your letters with even half an address. "I think we will be rewarded by moving away from the excesses and going back to a much purer, simpler way of living," says Mindel. But, it will have to be designed into the new society.

Let's let our imaginations run wild: What would the ideal house of the 1990s be like? It would nestle into its site without overpowering it, blending with the natural landscape. The overall impression would be noble but discreet, neither harshly modern nor a reproduction of earlier forms. The entry and approach would be friendly to the neighborhood and welcoming to guests. Inside, a gracious living room with a fireplace, well exposed to light and air, would gaze out onto gentle views of landscaping or gardens. The eat-in kitchen would be large, efficient and sunny, probably able to open up or close off the nicely scaled dining room or family room—all of which would have access to the deck or patio. There would be a generous pantry/laundry/utility area, perhaps with a greenhouse window or potting shed. We can't forget the office, either nearby or adjacent to the master bedroom suite. That suite would include walk-in closets and a small room with an exercise area. The children's or guest rooms would be in a separate wing. These are, of course, the bare essentials. But is this vision realistic? It is approximately what the average house hunter looks for today.

The most crucial design change, then, is one of attitude rather than one of style. "The question is how do you do an elegant yet understated house that doesn't end up looking like the lifestyles of the rich and famous," says Mindel. "The disturbing thing is the kind of quick thrills people are into. The encouraging thing is that more people are examining basic values again and pushing architecture forward."

The visionaries sense that realism will creep back into architecture. "A leader in the Boston financial community who could well afford a big house, in fact, asked for something fairly small and discreet," says David Handlin. "He is recoiling from the area's gargantuan houses and is using words like discreet, timeless, elegant. I think people are realizing that pompous, overdressed houses just don't suit us anymore. That's a very optimistic sign."

A return to sanity and a sense of social conscience is the true quest of architecture and design of the future. "The really critical concern is the density of the population," emphasizes Turnbull. "How do we maintain the quality of the environment, the landscape that brought us here in the first place, and insert the folks that are being born, growing up, marrying and having kids in the future without destroying what we have. It's the age-old problem of the goose that laid the golden egg."

We don't want to kill the goose. As the 20th century draws to a close, this is the vital question that we face if the 21st century is to become the golden New Age.■

Editor SUSAN ZEVON

Norma Skurka writes about design and architecture. She is the author of The New York Times Book of Interior Design and Decoration *and* American View.

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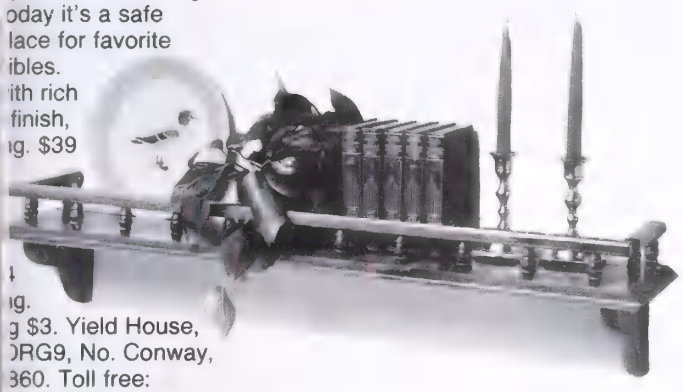
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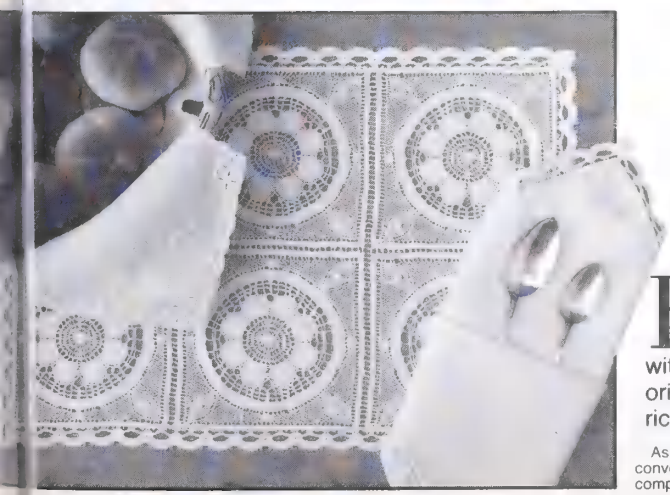
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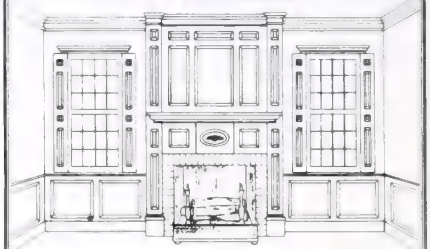
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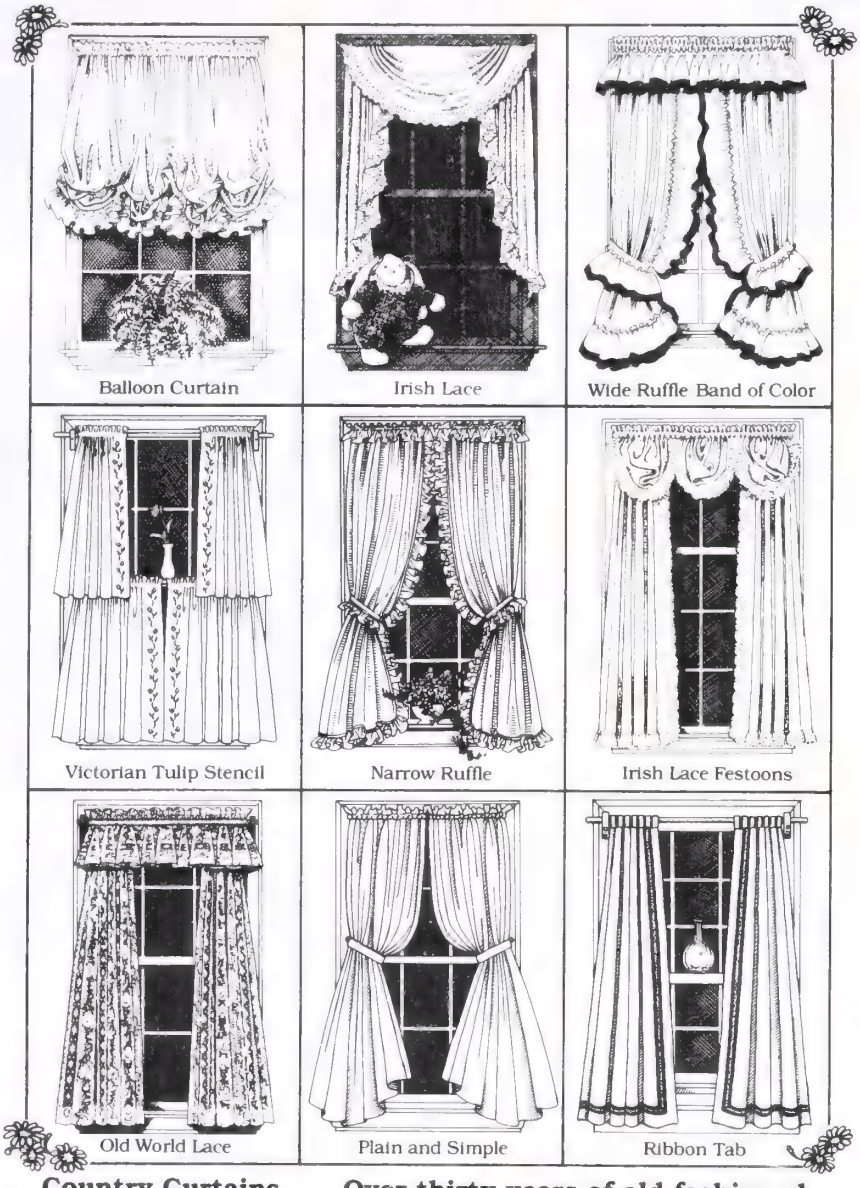
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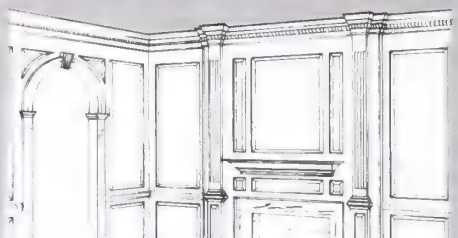
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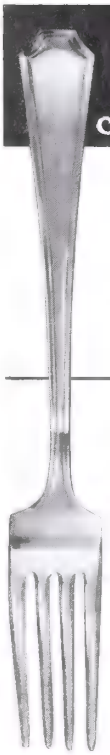
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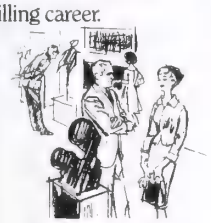


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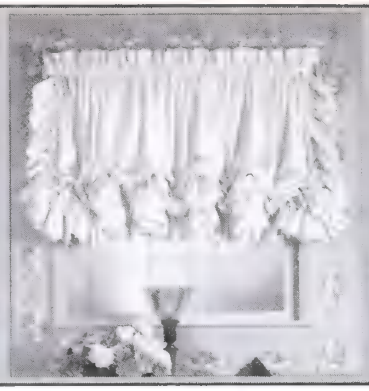
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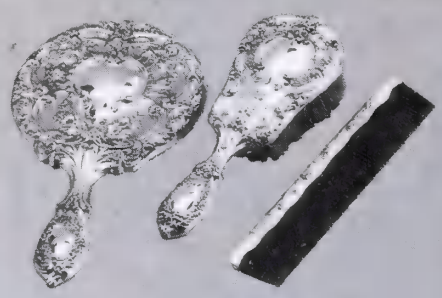
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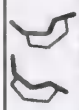
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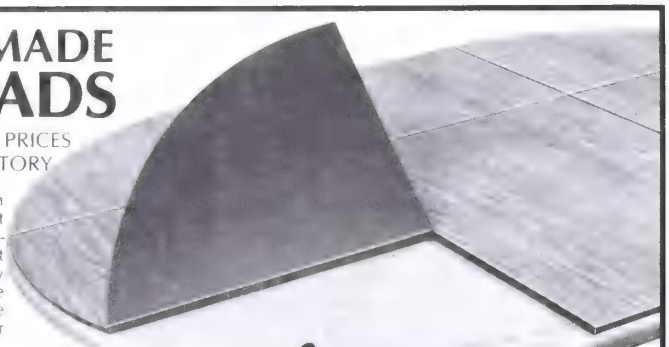
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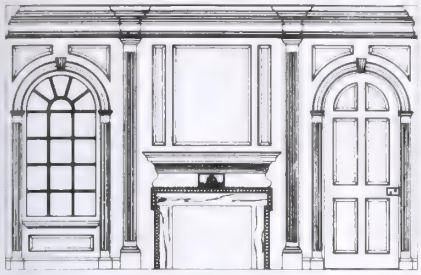
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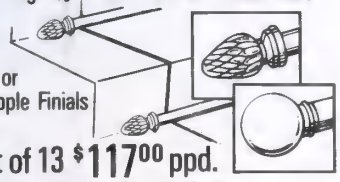


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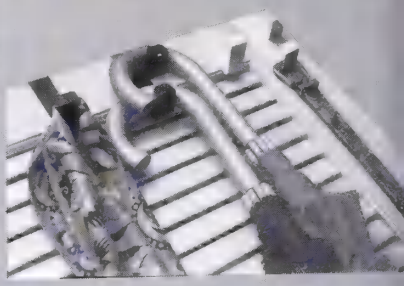
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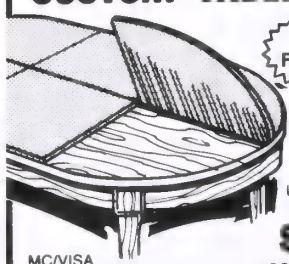
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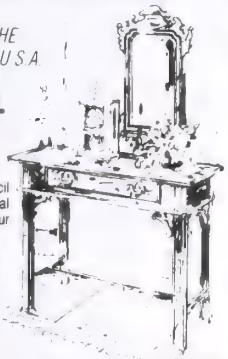
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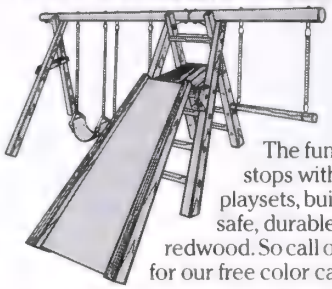
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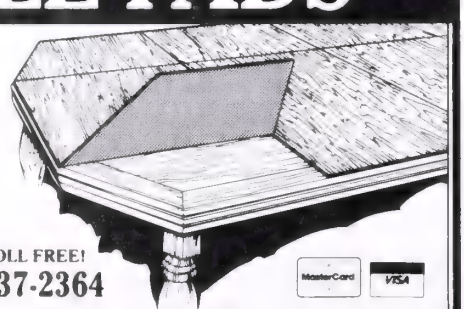
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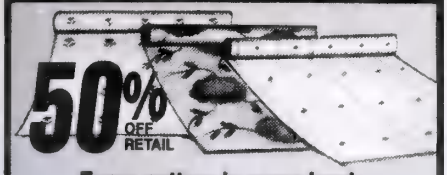
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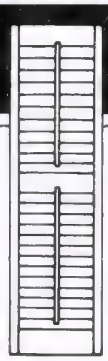
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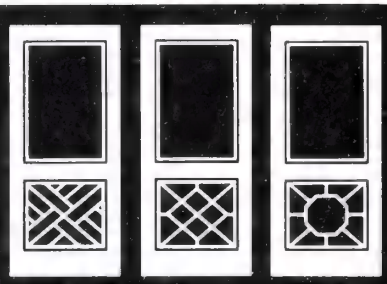
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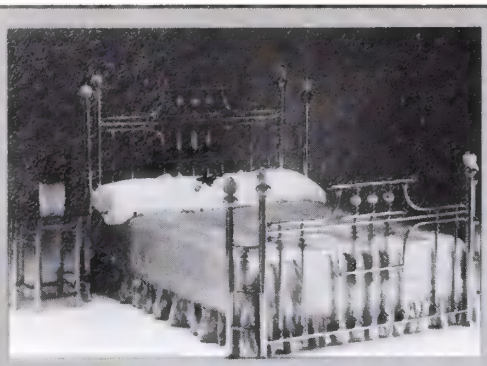
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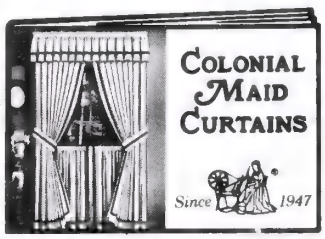
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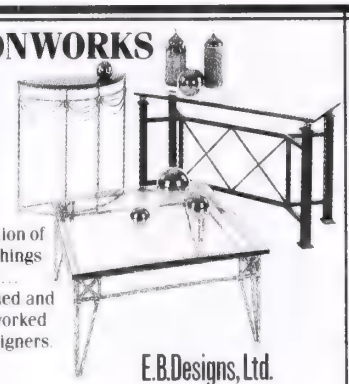
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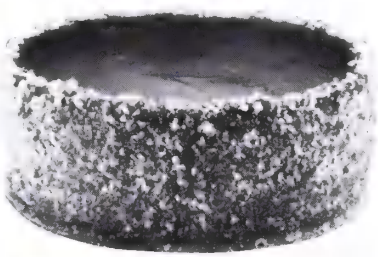
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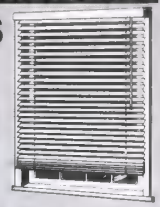
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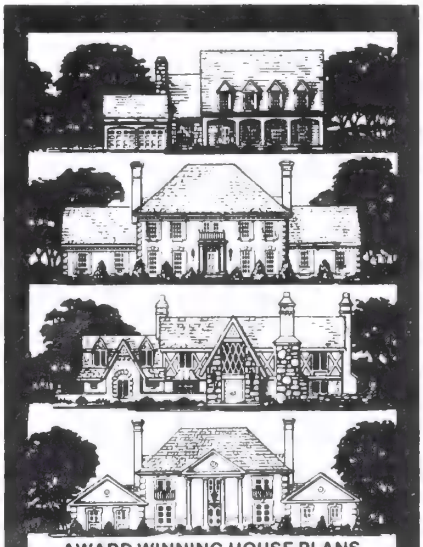
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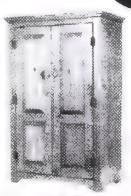
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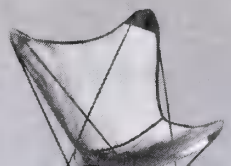
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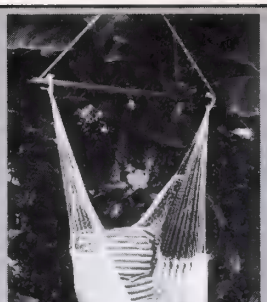
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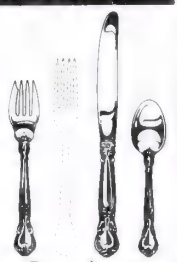
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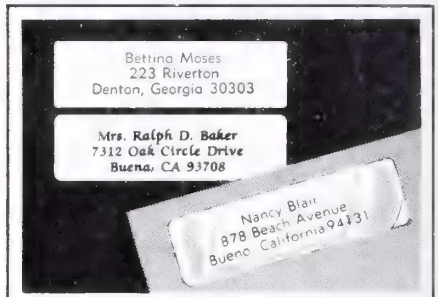
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DESIGNER ROUNDTABLE

Continued from page 44

or not, are reluctant to let go of our things in an effort to pare down, even if we admire the effect. There's a justified gut attachment to some of what we've accumulated. "People want to hang on to things longer," says John Saladino. "We need some attachment to the past. People move around. Grandparents no longer live down the road." But he does add, "What needs cleaning up are the backdrops." Mario Buatta focuses on the human factor: "We lead cluttered lives. How do you clean them up? There aren't enough hours in the day. We simply have to save ideas and knock them off later."

Everyone senses the need to pare down, and the expense for good furnishings these days is one factor. Paul Vincent Wiseman offers an antidote: "Clients want something beautiful, but are willing to have less of it." Simone Feldman concurs, "People want serenity. There's been too much gluttony." Wiseman sees the growing need for traditional beauty, although interpreted in an uncluttered way: "The hard-edged world we work in is modern, and we feel it as a reaction to the pace of contemporary life." Indeed, the concepts of comfort, beauty and spareness will go hand in hand in a new, not entirely modern, way into the rooms of the future, according to most of our panel. "The new way to describe this look is 'soft lean,' " says Carolyn Guttilla.

How do all the microchips fit into the 90s? State-of-the-art electronics will continue to provide information and entertainment all over the house. But while we like the advances in high technology, we are intolerant of the bare bones of machines. The good news is there are more and more ingenious ways to tie electronics into the overall design of a space—into the kitchen, living room, den, bedroom, home office, utility room, terrace, porch and such. Yet there is something of a high-tech reaction. "As we make advances technically," says Saladino, "we feel the need to offset them with more human and nostalgic touches at home." "Today the media room is every room," agrees Jay Spectre.

The bad news is that we have learned the hard way that even our most sophisticated machines are not fail-safe. While we have come to rely on computers, VCRs, security systems and the myriad of other machines that make our homes, and especially our kitchens, run, we still sense there are better design solutions for these devices. We will become more clever at integrating them into our environments without just hiding them away.

Relaxing together in front of a good movie is a great antidote to the stress of the workday. But, "private spaces are very important," affirms Guttilla. "People want a convivial family space, but also a personal space, some place to get away from the VCR and read a book." The home will increasingly become an amalgam of both kinds of spaces: gathering places and retreats. Mario Buatta points out that "the keeping room/kitchen where the family gets together is an old idea that has come back again."

"People love spaces like this that are cozy and lived in," he says.

Saladino sees the walls receding and certain areas merging in the house of the future: "There will be the bath with the bedroom, the study with the kitchen. As the house merges, backgrounds will become more anonymous, less rich—not so much *faux bois* and excessive chintz."

THE BEDROOM WILL BECOME THE AREA TO RETREAT INTO AS RELIEF FROM THE WORKDAY, THE QUIET PLACE TO BE ALONE

For several of our designers, the bedroom will become the area to retreat into as relief from the workday, the quiet place to be alone. "I live in my bedroom," claims Bunny Williams. "I always wonder if everyone else does." Here, comfort is especially important. "It should be designed to have all needs met right there," she says, "books, good lighting, the phone, TV." Alexandra Stoddard agrees with the concept of bedroom as retreat, but for her, it is more of a sanctuary, one that should not be violated by the intrusion of the TV or too many other electronics. "It's a terrible turnoff to look over and see your spouse with earphones on. This should be a place for soft music, meditation and reading, and being together with the person you love."

What of the other rooms in the houses in our future? Here are some of our designers' predictions about what they will become.

- The kitchen will continue to be the heart of the home. As technology grows more sophisticated, the room itself will grow either more traditional and attractive as a family area, or more finely finished and sophisticated. It verges on the status of a full living space and is welcoming to friends for entertaining.
- The bath will become more and more a place to pamper yourself. Along with the bedroom, it fills the need for a personal retreat. The bath is turning sensuous, more luxurious, even when space is limited. The right detailing can make a tile bath feel as luxurious as a marble one. Some designers want to return to old materials, such as mahogany and framed mirrors, and advocate designing a room big enough to include a fireplace or a greenhouse, a steam room or mini library. The new bath, if possible, will spill into a fitness area with, perhaps, ballet barre or stationary bicycle and exercise equipment.
- The need for good organization is seen as key, especially as our lives become increasingly complicated. Closet and storage space will expand or turn more ingenious. Some see closets turning into mini dressing rooms, where mirrors are built in and everything is at arm's length.
- There is a growing consciousness of the importance of the outdoors and a very attractive duality about the green areas around our homes: At times the outdoors serves as retreat. At other times, it's convivial space for family and friends. People are going to design outdoor space for relaxation, for gardening, for living and entertaining. Furniture design for the outdoors will improve to accommodate the new demands. More sturdy shapes, interesting finishes and warm textures will make outdoor areas function more comfortably as an alternative living space. ■

PHOTO CREDITS

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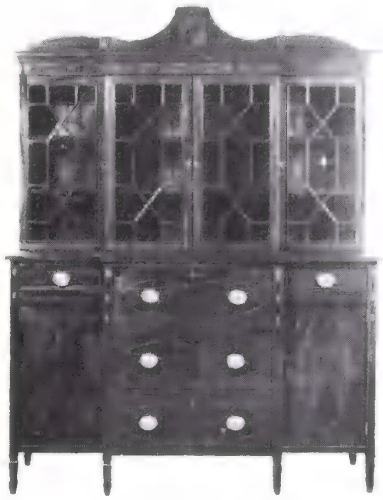
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- **Taste of Provence.** American Patricia Wells adds spice to French cuisine.

YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

☐ **When were sideboards like this one first used? How much is mine worth? It is made of mahogany, with a light wood trim, and measures 5 feet 9 inches long. —R.L., Troy, N.Y.**



The sideboard, a table with many drawers and cupboards, was introduced in America about 1785. It was made to hold supplies and bottles in the dining room and was an important, popular piece of furniture. Sizes generally ranged from about 5 feet to more than 6 feet in length. Your sideboard has spade feet, which are usually indicative of an English design. But the body, with its four similar doors, is more American in appearance. An expert could examine the wood, the drawer construction and other features to discover where the piece was made. A good 18th-century sideboard is worth $3,000 to $6,000.

☐ **My great-aunt has collected teapots, tea strainers, spout strainers, tea balls and hundreds of other objects that are connected with the brewing and drinking of tea. I have these two small silver teapots from the collection. I'm told they are Dutch. Can you tell me something of their age and value? —E.Y., Greenville, N.C.**

We tend to think of afternoon tea as an English habit, but it was also part of the daily ritual in Holland. Tea was introduced to Holland in 1610, to England in 1650, and to America soon after. Your small teapots probably date from about 1750. Silver teapots from Holland, England and the colonies are very similar. The pots were often copied from Chinese ceramic wine pots. An authentic 18th-century silver teapot from Holland is worth at least $3,000. There should be some hallmarks on the teapot that will help to identify the maker. Work by an important silversmith is more valuable.



☐ **Please tell me about this very old table with three drawers. All I know is that the table is made of walnut. —H.P., Modesto, Calif.**



What you have is a lowboy, a type of dressing table that first appeared in the 1700s. It is sometimes mistaken for the base of a highboy, a piece that includes both a table and a top drawer unit. A lowboy is more valuable than a highboy base. Examine the construction carefully to be sure the top is original. If there has been damage to the drawer unit of a highboy, the base is sometimes given a new top to make a new owner think it was originally a lowboy. The shape of the legs and the skirted front drawers suggest that your lowboy is in the Queen Anne style, popular in America from about 1720 to 1760. The pleasing proportions of this lowboy and the attractive wood grain make it very desirable. It is worth more than $6,000.

☐ **How old is this Windsor chair? It is made from several different types of wood. —L.R., Stoughton, Mass.**



The Windsor chair was first made in England in the 16th century. The form became popular in America in the early 1700s. The traditional Windsor used narrow rods as part of the back. About 1810, chairmakers began making larger spindles, then cut the bottoms to resemble arrows. This style remained popular until about 1835. You have an arrow-back Windsor with a double-crest rail. The arrow spindles, the two top rails, the plain legs and the shallow saddle seat all indicate a date of about 1830. Your chair is worth $1,200.

☐ **My 14-inch-high vase is made of metal. It is green, blue and red, and has brass insets. Where and when was it made? —N.N.F., Bartlett, Ill.**



You have a gourd-shaped cloisonné vase, made probably in China during this century. Cloisonné enamel was first discovered in the 10th century. To make your vase, narrow ribbonlike pieces of metal wire were soldered onto a metal form. Next, powdered glass or enamel was put between the small wire "fences." The vase was heated, and the glass then melted. After that, the glass and wire design was polished to form a colorful flower pattern. The shape of your vase and the peony design have been popular since the 19th century, and vases like yours are still being made. The vase, if not dented or chipped, is worth $450.■

How to appraise a pickle.

This pickle doesn't make the cut. Note the dull color, the soft texture. It's been cooked and stored on grocers' warm shelves.

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